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THE ETUDE

FEBRUARY, 1927

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VOL. XLV, No. 2

Keyboard Orientation

No one can be properly called an accomplished pianist until the fingers become so well oriented to the keyboard that they seem to fly to the keys with the instinct that migrating birds employ in flying to their new homes.

Playing in the dark is an excellent practice. It destroys the tendency toward timidity. One should know the keyboard by the feel of it. The distances should become automatically measured. A great deal, of course, depends upon the habit of sitting invariably in the exact spot in front of the keyboard every time one plays. Moving the chair a fraction of an inch can make a notable difference during the course of a few days in one's automatic orientation at the keyboard.

Time and again we have had teachers write us that they have trouble in getting little pupils to keep from tobogganing their eyes from the printed page to the keyboard. The whole trouble is lack of orientation. The child has not had enough time spent upon getting the feel of the keys. One way of overcoming this—if the youngster is old enough, is by means of scale playing with the eyes shut. Many of the great artists employ scales and arpeggios to develop orientation. Others employ skips. Some quite advanced players find that their orientation has been neglected when they are forced to wear bi-focal lenses. Try playing in the dark, particularly playing bi-focal lenses. Try playing in the dark, and you will discover that proper orientation will return.

One Secret of Teaching Success

One of the very greatest mistakes that music teachers make is that of failing to realize that the little pupil, tasting new harmonies and new melodies for the first time, hears them through totally different ears than those of the more or less tone-tired teacher.

Years ago, we can easily remember the first time that we made the discovery of the suspension of the tonic chord in the second position over the dominant. It was really a thrilling revelation to our eleven-year-old ears. We played it over and over until our relatives were ready to chloroform us.

Then this became an old story and we looked for new tonal sensations. Today we find them now and then in Stravinsky and his ilk. But, it is a colossal error for teachers to think that, because nothing short of Stravinsky whets their satisfied appetites, the children who are coming along are not as greatly elevated over their tonal steps in tonic and dominant and the secondary sevenths.

Today we heard in a studio building Grieg's lovely "Papillon." Having taught the piece several hundred times, years ago, it presented a very different impression to our ears than it did then. But the point is that Grieg's little masterpiece was making the same thrilling appeal to the pupil's ears, hearing it for the first time to-day, as it made to our own ears years ago.

It is a part of the trick of teaching to keep fresh—to keep young and share this enjoyment with the pupil. There is nothing quite so fatal to musical progress as a stale, blasé, tone-fatigued teacher. As all teaching is good or bad largely in the capacity of the teacher to go back in his own memory and re-create his desires, imagination, capacities and tastes at the age of the pupil he is teaching, so every piece should be looked upon as though it were a brand new piece one were hearing for the first time with the pupil—even though the piece be Handel's "Largo."

We are wholly out of accord with any musical system that would plunge the child beginner in a morass of modern cac-

phony. The child's musical development normally parallels the chronological advance of the art. This is scientific. Students of biology are readily convinced of this. First, simple lovely melodies, easily digested harmonies, then fluent natural counterpoint. Leave discords for old age—if you cannot content yourself with anything else. Pity those whose musical digestions are so overloaded that they have lost their appetites for Grieg, Schumann, Schubert, Chopin, Beethoven, Haydn, Gluck, Bach and Palestrina.

Goofus

THIS is a confession of ignorance. We don't know what a "goofus" is. We have no idea where they can be caught or what the market price for a real live "goofus" may be. More than this we don't know what a "Hot Sock Drummer" is, nor do we know what a "Sweet Dance Troubadour" is. In fact, in looking over the advertisements of musicians in a theatrical paper, we were brought up short with a realization of our ignorance. Here is a branch of "the profession" speaking a language we wot not of.

Thousands of such players contribute to the joy of the millions who still think that Wagner is a base ball player and Bach (Bok) the name of a once famous brew. Far be it for us to confound anyone who brings happiness to the world.

One of the advertisements repeated in part will be a revelation to some musicians who perhaps are inclined to patronize their humbler brothers with too little grace. What can you do, in translating an advertisement like this, taken from a musical, theatrical, vaudeville, circus, side-show, country fair, street show, medicine-show periodical of remarkable journalistic interest and enterprise?

AT LIBERTY, TROMBONIST.—Hot and sweet,

Plenty pep. Read and fake, can sing. Play in tune, gold outfit, tuxedo, double at drums, drum and tumb, hot sock cymbal. Ham lay off. Young and good looking. Some violin when needed, double stop and goofs.

State Control of Private Music Teachers

IN A RECENT issue of the *Signale für die Musikalische Welt*, Otto Steinhausen discusses in detail the advisability of governmental supervision or control of private musical instruction, in an article entitled, "Zum Ministerialerlass über den privaten Musikunterricht."

While the writer is very liberal in presenting both sides of the subject, it is quite obvious that the idea has already created a great deal of bad blood in Germany.

In America, a system of governmental control of private instruction would in the opinion of *THE ETUDE* result in interminable confusion, endless misunderstandings, profitless bureaucratic machinery, and in some instances, alas, as has been evidenced in the past, by the school-book scandal, the disagreeable stench of graft that always follows the operation of proprietary interests through political tools.

Music is essentially an art; and, while there is a science of pedagogy in the teaching of music, the artistic element is so important and demands such enormous variety of material and treatment that the introduction of any such thing as governmental control of private teachers in America would, in the minds of most experienced and thinking musical educators, prove far more of a disaster than a benefit.

Periodical Alarm Clocks

THE ALARM clocks of modern civilization are the periodicals, the magazines of the world. Every week, every month, the printing presses wake you and me to new opportunity, new effort, new joy.

The present enormous world activity and cosmic interest is due to the huge expansion in the means for disseminating thought. We have made a greater advance in many directions in the last century than in all the previous history of man. The part played in this by the printing press has been enormous. It was not enough however that men's thoughts should be stored away in books. Civilization must be kept awake, and the newspapers, weeklies and magazines have brought to the ordinary man in the streets the same information and opportunity to learn that years ago was obtainable only by people of nobility or immense wealth.

This accounts for the fact that a man such as Henry Ford, without college training, can in the short course of three decades rise from the humble position of a bicycle mechanic to that of one of the richest and most influential men in the whole world.

We have letters from thousands and thousands of music lovers who have enthusiastically told us that the periodical visits of *TUNE ETUDE* to their homes and studios have been the means of walking them to new understanding of the glorious things that come with the acquisition of musical training. These letters, which have poured in upon us for years, have been an immense editorial stimulus. They have shown us that we all need this regular awakening to our responsibilities, our gifts, our talents and our opportunities as well as information on how to realize our ambitions. The family without periodical alarm clocks is sleeping away its finest opportunities.

Worth While

"BUSTER" BROOKS stood by the "Bunny Chaser" in "Joy Dreams Park" all day. He watched the crowds take a chance upon the stuffed rabbit that would be the first to ascend a green incline. The winner had the choice of a peculiarly rank cigar or a feathered doll that looked like a cross between a pen-wiper and a sick bantam chicken. Then came the rain—the rain that drowned out business for two days. Buster closed up his stand in despair and went over to the auditorium where the great band played.

"Gee," said Buster, "what chance has a guy like me to get on in the world with the kind of a job I've got? Mary is always askin' me why I don't do something worth while. What's the difference between the like of me and them guys up there playing the trombone? Bet I could play one of them!"

From his inside pocket he got out a copy of the show paper and turned to the section devoted to music. That night he wrote to the manufacturers of wind instruments and got pointers how and where to begin the study of the trombone. Two years later, after much real sacrifice, the bright-eyed Mary saw Buster resplendent in a fine uniform, playing in a band of good standing. Buster had a job "worth while."

A great deal of life-success depends upon deciding upon something "worth while" and then working everlasting to make yourself "worth while." One of the leading piano teachers in a great city made this decision years ago. He was a poorly paid artisan in a factory. He was confident of his musical talent and ability, and, although it took him twenty-five years to reach his present highly profitable and honorable position, he attributes it all to his youthful decision to do something "worth while."

Sewers

ONCE upon a time we used to worry about the effect of the great volume of putrid fiction and obscene songs that are vomited out of the printing presses of mercenary publishers in some of our American cities. Of course the general effect

of these works cannot fail to be tragic in the cases of thousands of young victims. That they should be suppressed is so obvious that we cannot help wondering at the state of perpetual glaucoma of some of our officials.

On the other hand we have become convinced that the greater part of this material passes through what can only be described as the brain sewers of multitudes. These people have intellects that rarely do anything that approaches real thinking. They read novel after novel, magazine after magazine, and sing song after song. They are human conduits of smut. It apparently does them little harm, because they have become hardened to it. They do, however, pass on the contamination to many innocent young minds and often to incalculable damage.

Like "Typhoid Mary," they seemingly go unharmed while they disseminate germs of tragic destruction. Such people should be quarantined for life for the good of society.

The teacher who has been able to supplant objectionable works with works of real beauty has accomplished something for the good of mankind—something often far greater than the persistent efforts of great bodies of police and judiciary.

Does a College Education Pay?

EVERY now and then some radical personality, such as H. G. Wells, produces a sensational statement impugning the value of a college education. Music students are often influenced by these figures. "Who's Who in America," the distinguishing characteristic of which is the line, "Not a single sketch in Who's Who has been paid for—none can be paid for," has codified the 24,278 persons in the latest edition. Those who have either graduated from college or have attended college are over 17,000. Those who have had merely a common school education are 1880. In other words, the college-trained person has eight times the chance to gain national recognition of the one without it. Nuf sed!

Gilt Edged

WHEN the financier secures a bond in a rock bottomed corporation paying five per cent. interest on the investment, he calls such a security "Gilt Edged." In other words, he is guaranteed a fine return upon his expenditure for years.

Once we asked a non-musical parent of large means, what he thought of all the money he had invested in his children's musical education. Replying in the jargon of his business he naturally said, "Gilt Edged." He pointed out that the dividends he had been getting for years from having music in his family were worth many times five per cent. upon a great many thousand dollar bonds.

Recently we showed a practical man of affairs a wonderful combination of talking machine and radio. After hearing the machine in operation, he said,

"Well, that machine costs nine hundred dollars. Think what it gives. Nine hundred dollars invested at five per cent. week. This machine is the door to a whole world of music. It will enable your children to make much more rapid progress in their musical education. It will bring joy to you right in the home night after night, year after year. How could you possibly buy more pleasure for less than one dollar a week?"

In fact, of all the commodities one buys with one's cash,

hard earned or otherwise, music seems to pay higher dividends over a longer life period for a smaller investment than almost anything else.

One thousand dollars invested in an automobile literally disappears after seven years. A fine piano may last two and three times as long.

One thousand dollars invested in a music education lasts a life time.

Gilt Edged? We should say so.

WE are living in an age when the average human being naturally expects, as a matter of course, to have a knowledge about many thousand more things than his grandfather ever expected to know. The interest in the band, for instance, is increasing by leaps and bounds. The man who only a few years ago did not know a tuba from a piccolo now feels more or less ashamed when he hears his friends talking knowingly upon such learned and sophisticated subjects.

The love of a band is one of the most primitive traits of man. The moving power of music, which will instantly set thousands and thousands of feet tapping to a contagious tune, is certainly no usual force. No one knows when man first began to group instruments together to play in concert. The Chinese, the Egyptians, the Assyrians, the Persians, the Babylonians, laid enormous stress upon music; and stone carvings reveal huge collections of performers whose last blasts and twangs and crashes sank into the silence of the night of time long before the night of time long before the Christian era. One of my friends with a penchant for musical history has called my attention to the record of Josephus, who claimed that in the first Temple of Solomon there were no less than 200,000 trumpeters who played upon the silver trumpets prescribed by Moses. In addition to this there were some 40,000 harps and psalteries made of purest copper. No wonder the Jews are musical!

The modern wind band, according to historical records, may trace its beginnings in Central Europe in the middle ages. During the dark ages, music—once exalted to such great heights by the Israelites, the Greeks and the Romans—had descended to the lowest level. Accordingly, in the Central Europe of the middle ages, music

What Every Music Lover Should Know About the Band



An Interview with the Internationally

Distinguished Conductor and Composer

LT. COMM. JOHN PHILIP SOUSA, U. S. N. R. F.

This interview was prepared upon outlines furnished to *The Etude* representative by Commander Sousa, and thereafter, in accordance with our practice, submitted to him for approval. The picture shows the famous bandmaster at the head of the U. S. Navy Band during the Great War.



LT. COMM. JOHN PHILIP SOUSA, U. S. N. R. F.

inherit property, to collect debts, to take part in Christian sacrament.

These "musical pariahs," however, did an important work in preserving folklore and folk tunes which otherwise might have been lost to the world. At great fairs, church festivals and state occasions they could collect more spare coins than ordinarily, and naturally they came in great numbers. Together in this way, they would get up impromptu bands which were possibly the first of the modern bands.

In the Grove Dictionary there is an engaging account of these first bands. The favorite instrument was that which many civilized men find insufferable—the bagpipe. A peculiar dignity was attached to the drum and to the trumpet, as minstrels were forbidden by law to play upon these instruments, their use being reserved for royal and state personages.

It is not astonishing to learn of this dignity attached to the trumpet, which, with its descendant, the cornet, is the backbone of the brass section of the modern wind band, when we remember the regal importance assigned to the trumpeters who announced with fanfares the approach of His Majesty the King. No other instrument quite approached the trumpet for the purpose. Students who are familiar with Shakespeare will remember the constant recurrence of the stage directions indicating a fanfare when royalty is approaching.

was, apart from certain church usages, largely in the hands of roving minstrels of both sexes, usually of very questionable virtue and honor.

In fact, these objectionable minstrels were considered a menace, and laws were enacted to repress them. They were called "shadows" or "roving men." The law even denied them the right to collect debts, to take part in Christian sacrament.

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THE ETUDE

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

Part VIII

Sonata No. 14 (The Moonlight), Op. 27, No. 2 in C# Minor

In the time of Henry VIII (who, it should be remembered, as a musician) the royal band consisted of fourteen trumpets, ten trombones and two drums; to which were added two viols, three rebecs, one bagpipe and four tambourines. The rebec is the only one of this group which has disappeared from present-day orchestras and bands. It was a primitive string instrument of oriental origin, shaped not unlike a mandolin. It had three strings tuned like the violin, and was played with a curved bow. It may be regarded as the progenitor of the violin family.

Friedrich Wilhelm Wieprecht was born at Aschersleben, August 8, 1802, and died in Berlin, August 4, 1872. He was an accomplished musician. At first he became famous as a trombonist and then later played violin in the Court Orchestra. Ultimately he became Director General of the Prussian Military Bands and effected many vital and remarkable reforms in improving the tone mass of these organizations. Among other things he violently contended that he had invented the Saxophone prior to Sax, but the courts all sustained the claim of Sax. He did, however, invent the bass tuba and made numerous other improvements.

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Theobald Boehm, born at Munich, April 9, 1794; died at Munich, November 25, 1881. Boehm was an excellent musician and played in the Court Orchestra. He virtually re-made the flute by modifying the bore and rearranging the holes to insure fullness and purity of tone. The Boehm flute showed marked improvements in mellowness and fullness.

Of course, there have been numerous improvements made by other inventors and manufacturers, but these three great innovators literally made possible the highest achievements of the modern concert band, giving it an immense variety of tone color and great flexibility.

This hurried survey of the high lights in the history of the band is of importance to the music lover, particularly to those who in the past may have had the inexplicable and utterly erroneous idea that a band does not deserve to stand upon as high a position in the world of music as does an orchestra. There are narrow-minded musicians who look upon the band with a patronizing smile which is really an indication of their ignorance of the history of musical art.

The band and the orchestra have distinctive fields. The regal dignity of the band, as indicated by its history, and the military virility make it incomparable for certain effects. At the same time, the extraordinary flexibility of the wood wind and saxophone sections, the smoothness of the cornet in accomplished bands, and the beauty of all the other instruments, make it possible to translate to the band the modern literature of the orchestra with astonishingly fine effect. Of course, I am now speaking of the concert band drilled to a high degree of excellency. Comparisons are often made between really fine orchestras and amateur bands or bands of indifferent performers. This is unfair to the band.

As for the early bands of trumpeters, they learned their parts by ear and probably did not understand notation.

With the improvement of instruments and more frequent opportunities for playing together, daring innovators undertook to bring the various families of instruments into one group.

About 1690 a single-reed instrument with a most pleasing quality made its appearance. It is said to have been invented by one Johann Christopher at Nuremberg, although others contend that it is of earlier origin. It was the clarinet. Its wide compass, its flexibility in enabling the performer to play very softly as well as loudly, destined it to take the place of the violin in the band.

Thus, step by step, through the labors of inventors, the instruments of the band were increased in variety and greatly improved in quality. Three names stand out in the history of the instrumental world as great leaders. They are:

Adolphe Sax, born at Dinant, Belgium, November 6, 1814, and died at Paris, February 9, 1894. Sax was the son of Charles Joseph Sax, himself a famous maker who had greatly improved various instruments. His son Adolphe, "Sax the Great," as he is called, was a practical musician and an excellent performer upon the flute and the clarinet. His great achievement was the invention of the Saxophone in 1842. The Saxophone is a single-reed, metal instrument with a conical (cone-shaped) bore (interior). The greatest authority of his time on instrumentation, Berlioz, instantly identified this instrument as one of enormous

possibilities; and his prophecy has been carried out in our day by the fact that, after the piano and the violin, it is the most widely heard instrument of the present time. The instrument was adopted by the French Military Bands with remarkably fine effect. In my opinion the Saxophone, as used with the modern concert band, is of utmost importance in contributing to the rich balance which modern scores demand.

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I have always opposed the use of string instruments in the band, with the exception of the harp—the harp being allowed because there is no instrument in the band to simulate it. There is no more reason for seeing a bass viol in the band than there would be for admitting violins, violas or cellos. The tuba probably or the concert band without highly expert tuba players has no right to call itself a wind band.

As stated before, the concert band deserves just as much respect as the orchestra. It receives that respect from musicians of the highest standing, who really know the potentialities of the band. In the Sousa band we can form more quartets than in fact, one may say that every addition to the orchestra, from Haydn to the present time, has come first by way of the band. In some modern score we even find that the saxophone has been kaput for the orchestra.

Of the orchestra and the band, each has an absolute place in the scheme of music. They are really alike in only two things: they may both be either very artistic or very inartistic.

(Continued on page 156)

THIS IS incontrovertibly the most generally admired of all Beethoven's works. How far this is owing to the absence of an ordinary "first movement" I doubt not to say, nor how much is owing to the sentimental anecdote grafted upon it. It is enough to realize that inferior players find in the dreamy *Adagio* a piece in which the finger work is so simple and straightforward that they can let their feelings loose and believe themselves freed.

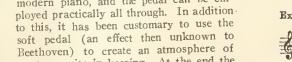
Of this movement it has been truly said that "almost every mistake that it was possible to commit was made in the writing down of this simple and noble piece." It is called a "Fantasia Sonata," but omitting the first movement does not make it a *Fantasia*. It is marked *C Adagio*, but it is impossible to think of it as two in a measure. The time should have been 12-8. *Andante con moto*, when there would have been no doubt as to the length of the sixteenth-note in the melody, which should be played

it out according to plan. The inferior artist fritters away his powers over small portions; the educated one makes one picture of the whole. For instance, from measure 60 to the end, the movement is dying away, yet there are slight *accents* and other changes of tone in every measure. In making these changes must be continuous and clear the general effect of fading out. The *pp* at the very end must appear to be softer than anything you have done yet. Do you know how to get the very softest tone on the piano if *soft pedal*? *No*; you can do it without that. Place your fingers upon the keys without depressing them loosely, as happens if they weighed nothing at all. Then add just sufficient weight to depress the keys as if they were a pair of scales; and you were carefully weighing out some precious commodity. So will you get a real *pp*.

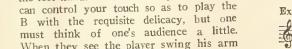
The *Minuet* (not so called) continues the "Moonlight" idea; that is, it is intended to be played with extreme delicacy. It is marked *legg. crescendo* and *mf*. Instead of *mf*, the tone is never to rise above *mf*. Save all your *fortes* for the *Finale*, where you will find plenty to do.

In this Beethoven has indulged his liking for sudden *sforzando* in piano passages rather oddly. Many people play *crescendo* through the first three measures and another three through the second and third. They feel a naturalness; but what then, are they to do with the next three? I think Beethoven's directions, bizarre though they seem, had better be observed.

On the second beat of measure 10 it is better to play the *A* with the thumb of the right hand rather than spot the smoothness of the left hand. This same applies to 12, 112 and 114. The *trills* in the second subject, at 30 and 32, are on this pattern:



At 33 a sudden half-note chord *f* is followed by a passage, not difficult in itself, but in which it is easy to go astray. Beginning on the third beat of 33 it has this figure:



Do not fail to notice the difference in degree of speed in 168, lending emphasis to the *trill*. The remainder of the operation is straightforward, the complicated note-values at 188 being pointless and the descending passage in the following measure being, like those in the previous Sonata, intended as a *rallentando*, and not changing to quarter-notes suddenly at the last three measures.

At the fourth beat of 23 it is generally customary to release the soft pedal and to play a *tre corda* until 42, when the soft pedal is resumed on the *trill*. The portion with the wide-spreading arpeggios (33-40) may slightly—but very slightly—increase its pace, but beware of exaggeration.

Play Whole Movements

BY THIS TIME you should be arriving at that stage when you can carry a whole movement in your head and deal

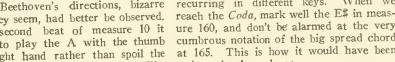
it out according to plan. The inferior artist fritters away his powers over small portions; the educated one makes one picture of the whole. For instance, from measure 60 to the end, the movement is dying away, yet there are slight *accents* and other changes of tone in every measure. In making these changes must be continuous and clear the general effect of fading out. The *pp* at the very end must appear to be softer than anything you have done yet. Do you know how to get the very softest tone on the piano if *soft pedal*? *No*; you can do it without that. Place your fingers upon the keys without depressing them loosely, as happens if they weighed nothing at all. Then add just sufficient weight to depress the keys as if they were a pair of scales; and you were carefully weighing out some precious commodity. So will you get a real *pp*.

The next trouble you encounter is that of the *trill* chords at 59, 61 and 62. The conventional notation for these seems to direct you to play them exactly the wrong way; that is, instead of

it will be less likely to commit the same at 46.

In this Beethoven has indulged his liking for sudden *sforzando* in piano passages rather oddly. Many people play *crescendo* through the first three measures and another three through the second and third. They feel a naturalness; but what then, are they to do with the next three? I think Beethoven's directions, bizarre though they seem, had better be observed.

On the second beat of measure 10 it is better to play the *A* with the thumb of the right hand rather than spot the smoothness of the left hand. This same applies to 12, 112 and 114. The *trills* in the second subject, at 30 and 32, are on this pattern:



At 33 a sudden half-note chord *f* is followed by a passage, not difficult in itself, but in which it is easy to go astray. Beginning on the third beat of 33 it has this figure:



Do not fail to notice the difference in degree of speed in 168, lending emphasis to the *trill*. The remainder of the operation is straightforward, the complicated note-values at 188 being pointless and the descending passage in the following measure being, like those in the previous Sonata, intended as a *rallentando*, and not changing to quarter-notes suddenly at the last three measures.

At the fourth beat of 23 it is generally customary to release the soft pedal and to play a *tre corda* until 42, when the soft pedal is resumed on the *trill*. The portion with the wide-spreading arpeggios (33-40) may slightly—but very slightly—increase its pace, but beware of exaggeration.

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storm which rages over a man's body or soul, which you please.

Sonata 15 (Pastoral) Op. 28, No. D Major

Do you not longish about harmony to answer the question "Why Pastoral?" if anybody should ask you? I thought not. At least you know what a *Tone Pedal* is—the persistent sounding of a keynote against other chords than its own, an effect of which particular composers, notably Gounod and Grieg, have been very fond. If you have ever heard a *Tone Pedal* instrument, the *trill* you cannot fail to realize the effect I mean. The bagpipe was, in former days, supposed to be the instrument most affected by peasants, and the most associated with rustic or pastoral music. So music of this kind, especially with alternating tonic and dominant harmony

Ex. 8 Gounod, "Mireille"

is said to possess a rustic, or pastoral character, a color which can be heightened or lessened, naturally, by the manner in which the composer lays it on. Although the rustic character is not all that is in the *Sonata*, Beethoven did not give it any name; this was done by Liszt who edited an early edition and felt that the attention of players needed stimulating.

I don't know whether you are a good enough musician to notice the fact that about this time Beethoven's style was constantly changing. He had a love of a *trill*, a *trill* and had tried many experiments with the number and character of movements in his works; but this did not take him far enough. The present may be considered as the last of the "conventional" Sonatas, and he cleared its conventionality in a series of picturesqueness. Perhaps he did not like to direct attention too promptly to his intentions, and so refrained from putting the obvious title to his work.

The suitable pliability and monotony are conveyed well by the gentle drop of the opening subject which, you will notice, is unusual in its rhythm. The opening subject is

Ex. 9

"Dark shadows of the tender chestnut woods over our wearied limbs."

It divides up into two uneven portions, which are used in the following six measures and four measures being repeated, are followed by a continuation phrase of eight measures, which on being repeated become eleven. And so it goes on, three and four-measure periods weaving together with an unaffected freedom which gives a quite novel sense of continuity. At 76 take care to keep the

double accompaniment in eight notes light in both hands. Also the right hand scales—figure 103. The Coda subject (134) needs a slight accent on the first of each measure in the left hand, to point out the syncopation in the right hand which is so long continued that otherwise you may go astray in time.



One would hardly want to observe the repeat of the first part of this movement; it is too uniform in character, and the materials are abundantly dealt with in the remaining sections.

That Beethoven bore the unexpressed title in mind seems to me evident by the character of the development, which is made up almost entirely of material derived from the principal subject, an unusual proceeding in his part; for, if you will recall any of the previous Sonatas, you will find that he prefers to toy with subordinate material. Here, as in the Pastoral Symphony, he obtains a desired monotony character by the use of a single figure or theme, an exaggerated model. The figure of measure 9 is in fact repeated 33 times without interruption, after the phrase of which it forms part has already been dealt with ten times. The course of the music is so clear as to need little explanation. The first section ends with a pedal point on F# for no less than 38 measures and a pause. By a favorite device the composer affects to have lost his way and gives us four measures of the second subject in B major. He finds that won't do and tries again in B minor. That is not the end of it, however, for after seven on A he adds a second purpose of leading him back to the beginning. The recapitulation follows the usual course, without alteration. The Coda is the same tonic pedal as the opening, with the subject *crescendo* and *diminuendo*, with the most delicate Cadence possible.

The Pastoral Spirit

THE SLOW movement maintains the pastoral character in a way of its own. It consists of a four-measure time in D minor, with a very similar four-measure movement in B major. The relation of these eight measures does not add to the interest and is better omitted. Eight more measures, made out of repetitions of theme two, form a middle part, the needful contrast being obtained by clever harmony, and then the first strain comes over again, with the subject more and more expanded from four to six measures. The second part is also marked to be repeated, but this repeat also may well be spared, as we are going to have it all over again presently.

The key changes to the tonic major, and a section corresponding to the *Trio* of a sonata follow. That is to say, it is a small section made to complete in itself with first portion of eight measures going from D to A, and a second portion of similar length getting back again. Each of these portions is meant to be repeated, as a matter of course, but here I quite sympathize with the musical amateur who omits all repeats that are not written out in full, though I cannot approve his motive.

Well, after the *Trio* comes a part which he (the amateur) does not know how to abbreviate, and shall not enlighten him, though it is small. It consists of a section in itself with first portion of eight measures played once more and then repeated in the form of a florid variation. Then the same with the second part, which I am bound to say, hangs on hand terribly unless played with the utmost ease and grace. The accompanying broken octaves

need to be kept much in the background or else they sound clumsy and bare. Then comes a *Coda* which lingers over the subject and gives us a final reminder of the *Trio*, dying out in an exhausted way with a very sketchy cadence. By a curious chance this nearly always bears the movement attributed to the real pupils who have been unable to bring out the real beauties of it. Such people's chief merit is their omission of all repeats. They should do better still to omit the remainder.

The Scherzo

THIRD movement—Scherzo. A dainty little trifl, this suggestive of a cossackish *Pas de Deux* in a pastoral ballet. I should like to have this used in such a way upon the stage, illustrated by two dancers dressed as shepherd and shepherdess at *la Waiteane*.

A tiny last time, however, is all that is needed to make the dominant of D, instead of the dominant A. Second subject is preceded by a D, and all goes on accordingly in D and all goes on accordingly to plan. The two unisonos 166, 167, correspond with the *trio* and invite yet another, but this might be tiresome, so he turns the interest over to the bass which gets a little more attention; with the aid of a few chromatic steps, to the A again and gives us ten measures of dominant harmony and a bass to indicate the end of the section.

Then it comes, turns out to be our recent friend over again—the bass of the *Rondo* theme—now proclaiming himself “King of the castle.” The composer, most unwisely, has marked dots on the heads of all the bass notes, by way of emphasis. It is that they should be accents. Yet how often have I seen them played in a manner irrespective of a boy's first effort at walking on stilts! Play that bass part of the *Poco allegro* with two hands, to catch the music of it. Call the first two measures A and the second two measures B. Then notice that we have

A. B.
A. B.
B. B.
½ B. ½ B. 14. B.

the fractional numbers being the skips from A to D. Meanwhile the right-hand

part is strictly accompaniment, and wants to be played fluently and unobtrusively. In the first five groups you will find it most comfortable to turn the thumb under on to the fourth sixteenth-note, even when this happens to be a F#.

The last note of 200 had better be played with 3 and 2 twist 4 under for the E. Also use the thumb for the last note of 204 and 205. This right-hand part, from being quite subordinate, must get more important as the constantly repeated bass gets dull until it is about 205 it becomes the principal part once more and the bass only a bass. Unless you attend carefully to these points the whole *Coda* will sound like a very dull finger-exercise, and *Finis coronat opus*, or *All's well that ends well*.

SELF-TEST QUESTIONS ON MR. CORDER'S ARTICLE

- What mistakes were made in the notation of the first movement of the "Moonlight Sonata"?
- What peculiar "linking" did Beethoven indulge in the "Finale" of this work?
- What is the real meaning, or content, of this sonata?
- What does it rank in popularity among his works for piano?
- What is meant by the "pastoral" quality, and by what means is it obtained?
- Who named Sonata Op. 28 the "Pastoral Sonata"?

Encourage Expression

By Roy Lee Harmon

FINISHED musicians, especially teachers, should ever encourage young students who find the urge to compose an original bit of music. When a young student comes in to harmonize or arranging his tune, even though it is worthless, the teacher should never discourage him. A smattering of ridicule, much destructive criticism, or just a scarce careful examination of his work, may put off the fires of genius before they have well started.

A child-musician is sensitive, and a little discouragement from one who he knows

is his superior in music may cause the "inferiority complex," about which we hear so much, to come to the fore, with the result that the child will never have courage to try to express himself in musical again.

Of course thousands of these little tiddlers which budding musicians write are absolutely worthless; but if, by lending a helping hand to a thousand, one real genius is discovered, then your time will have been well spent.

It is well for teachers to encourage their pupils to express themselves.

Distinguishing Between Whole and Half Rests

By Louis Yarbeck

DURING my teaching experience I have found that the majority of pupils are confused in regard to the whole and half rests. This confusion is brought about by the similarity of the two, both having the form of little blocks, one above the other, before a line.

In teaching this in my studio I have worked out the following plan:

First ask the child which is heavier, a whole or a half apple (an apple is taken for the illustration since it is familiar to all). The answer, of course, is the whole.

Scale Contests

By Lee Greene Guley

The stress must come on the first, and the high. Each time it is like a harmonic on the fiddle; it can be only light and soft. For the central episode of the *Rondo* a novel idea occurs to him. After a joining of the two parts, he asks the pupils to study on the leading bass figure, we find a new subject in three-part counterpoint and hovering between the keys of G and D. This is coming to me quickly to the piano teacher getting small pupils to practice scales which are to seem monotonic to children. The following plan for making scale work interesting will prove helpful in this case:

During the lesson period let the teacher play very closely the manner in which the child plays his scale. At the end of the first trial let her make corrections and then another trial. If the scale reaches the standard she receives a small card which has printed on it, “Roll of Honor,” a place for his name, and he receives it. The teacher keeps a record of it. At the end of June, when

all the pupils play in the closing recital, one that has earned the greatest number of cards receives a gold medal. The plan works well and the pupils progress rapidly in scale. One of the writer's pupils, formerly never practiced scales. When she was told at her lesson to play her scale, she would ask, “Which is it?” The first week after the perfect was started she came with her scale perfect!

The standards are high and are sometimes difficult to attain for those who are not used to putting time and work on their scales. However, by this plan, scales become a part of the pupils' daily lives.

THE ETUDE

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ROUGET DE L'ISLE
Facsimile of the portrait made by the French Government in the Collection of the Editor of The Etude.

executive artists who have carried her fame into every civilized country. Has she not honored herself and honored others as no other nation had ever done before, when she first visited Japan, Jan.

Following her first visit to Japan, Jan.

When, in the “fifties” of last century, the allied powers (France, England, Italy, and ultimately Germany) agreed to fight the Russians and France led the way, none of the other nations had a representative patriotic tune ready for the occasion.

When she laid her egg on the person's Bible.

Then Italy fought for her liberation from the yoke of foreigners and secured national unity for her people, she had a formidable helpmate in the *Garibaldi* soldier to her sweetheart on his departure to the East. Both became recognized patriotic songs of that nation and admirably served their purpose.

An English counterpart, though odd

enough also on a French subject, was produced in England in a song entitled *Jeannette et Jeannot*, of which the opening lines

“You are going far away, far away from poor Jeannette.”

“There is no one, no one, to love me now, and you, too, may, forget.

“But my heart will be with you, wherever you may go;

“Can you look me in the face and say the same, Jeannette?”

It obtained great popularity at the time

by reason of its sweet simplicity and direct humbleness, something less obvious and more elaborate would not do.

After all, why should not a simple

thing be called “classical” if it is the best of its class and perfectly meets the purpose for which it is designed?

The story of

“Cinderella” is as “classical” in its way as Milton's “Paradise Lost” and Haydn's “Gipsy Rondo” as much so as Beethoven's *C Minor Symphony*.

After all these days the elder Strauss composed a march to commemorate these events. He named it *The Radetzky March* and its bright tunefulness and martial swing secured immediate popular acceptance. Probably no military march ever written attained such universal success as this, for it made its way throughout every nation that possessed military bands and has remained a favorite with many to this day.

Those Austrian generals, in the troublous years 1847-48, in their zeal to support the

dynasty of the Hapsburgs (which meant loaves, fishes and decorations for them) resorted to barbary, unsoldier-like methods for stamping out what was then a widespread epidemic of revolution. One of them, Hayau, is credited with having ordered the flogging of women without being aggrieved.

“Tipperary's” Appeal

IN THE recent big war, *Tipperary* was a patriotic outbreak probably unequalled in English history. It furnishes a notable example of sudden popularity not to be accounted for by musical or literary excellence, yet there it is, as the hen thought when she laid her egg on the person's Bible.

When, in 1848, she first laid her egg on the person of *Patriot* and, as the war was carried into Asia, *Patriot* *par la Soirée*, which represents the farewell of a French soldier to his sweetheart on his departure to the East. Both became recognized patriotic songs of that nation and admirably served their purpose.

An English counterpart, though odd enough also on a French subject, was produced in England in a song entitled *Jeannette et Jeannot*, of which the opening lines

“You are going far away, far away from poor Jeannette.”

The time is tonal, no chromatics; well-defined rhythm, little or no modulation, with small compass, and absolutely idiomatic.

But it has not always been a song or music with text of any kind that has become the vehicle of patriotic enthusiasm. A remarkable instance of a march without words became national in 1848 when the Empire was held together for a while by the crushing victories over her enemies. The time is tonal, no chromatics; well-defined rhythm, little or no modulation, with small compass, and absolutely idiomatic.

But not the slightest vestige of patriotic suffering do I find in his works. To me, they sound as much Swiss or Italian or Irish as Polish. Every musician acknowledges that no other composer of piano-forte music can touch him in his many and varied excellencies. His music is as monumental as that of Bach and Beethoven, with the national merit of being purely patriotic. But beyond that, all the romantic foolishness that has been “read into” it is pure invention. If he could himself have known of it, he would have exclaimed, “Save me from my friends!”

Nonsensical opinions have likewise been lavished upon Pachmann's performance of Chopin's *Impromptu* with thousands I admit his playing immensely. But when I am told that it is so fine because “he, too, is a Pole,” my common sense revolts at the absurdity of the explanation. I have heard him play Mendelssohn, Weber, Hensel, Heller, Raff and Schumann most beautifully—and he is not a native of half-dozen countries. Chopin's genius is incomparable; that it quickens and sweetens even such dry and emotion-proof players as von Billo and Saint-Saëns is not surprising that Pachmann should be keenly alive to the beauties of the text, and, by his exceptional artistry, be enabled to render it as he feels it. But to account for his performance on the score of nationality is absurd.

Nationalism in Grieg's Music

GRIEG'S MUSIC is so imbedded in



LA MARSEILLAISE
From the Famous Idealized Painting by Gustave Doré

Wolff died in 1826 and was interred in London. But when in 1844 his remains were removed to Dresden for final rest in his family's vault, Wagner delivered a funeral ovation in his usual grandiloquent manner, that is, plenty of high-sounding epithets and a modicum of fact. Wagner's verbosity on this occasion is not surprising, but when it carried him to the length of asserting that Wolff was buried in France, it was considered in England, but could hardly be disputed in Germany, because he was *German*, we are forced to conclude that he was either deliberately inventing for the sake of effect or was ignorant of the truth.

For in England no composer has been more prized than Weber, none more frequently played and sung. For several generations his operatic overtures have been the Alpha and Omega in the program of the "Proms," and until the mid-1920s (certainly long after Wagner's unwise speech) no soprano vocalist who aspired to fame ever abstained from publicly singing either *Silphy Sighs*, from "Der Freischütz," or *Oscar, Thau Mighty Monster*, from "Oberon." With the single exception of Mendelssohn's *Concerto in G*—a masterpiece for piano with orchestra that has been so frequently performed here as Weber's *Concertstück*. While his *Invitation à la Vacances* was for a century, and remains today, one of the piano solos attempted by every British school girl, there is little doubt that much the same popularity has attended Weber's music in America.

Two Fables for Critics

THAT WEBER'S music is so deeply appreciated only by the Germans; that the works of any great creative artist can be appreciated only by those who are born to it; to which it happens to belong—these are mere fables and should be taken as such. Shakespeare, the Englishman, is fully appreciated in Germany; Dickens, the Englishman, is admired in France; Beethoven and Handel, both Germans, are beloved in England and America. True genius appeals to all men alike.

When we hear a Shakespearean play we do not care whether he was an Englishman, a Turk or a Scotchman. When we hear a Beethoven symphony, it never occurs to us that he was a German, nor does "Don Giovanni" suggest any German trace whatsoever. The same is true of Danté, the universal poet. That which is lost in Tyson is least typically English; the best in Longfellow is not exclusively American. Goethe's "Faust" would have been "Faust" had Goethe been a Welshman; Wagner's best moments are those when he is least German. The accident of nationality is not what stamps a composition as a great work.

It is one of Music's privileges that she may arouse different men in different ways. But, when at her strongest, she compels all to feel love, patriotism, sweet remembrance of the past and rosy dreams of the future. She stirs equally in all men's hearts, whether saxon or Hottentot. But the greatest of her achievements she has not yet consummated. That will come when she unites all mankind into one common bond of fraternity, mutual concession and usefully employed peace. When that millennium arrives patriotism will no longer be called for—nationality will have been superseded by brotherly love of all humanity.

Self-Help Questions on Mr. Berger's Article

1. For what period was "La Marseillaise" composed?

2. Why may "Jeanette and Jeanot" be called a classic?

THE ETUDE

Some Other Values

By Nannie Clayton

A most interesting article in *THE ETUDE*, "What is Music?" by Prof. F. Corder, of the Royal Academy of Music, of London, should have provoked its readers to some serious thinking.

The Adult Beginner

By Eutoka Heller Niclesen

Those who, during their childhood, did not have an opportunity to study music should:

1. Have the courage to make a start.
2. Select a competent, patient instructor.
3. Have faith in your instructor's ability.
4. Have confidence that she is interested in your progress.
5. Be content to begin with simple melodies.
6. Be persistent in your efforts.
7. Relax as much as possible.
8. Keep the hands in a good condition.
9. Take as much private practice in theory as is possible as class work is sometimes a strain on the nerves.
10. Be thoroughly rested before going to the studio for a lesson.

Only One Chance

By Ralph Kent Buckland

What a common thing it is for the piano student, in practicing, to let his mind wander from the work in hand. If there is a flaw in the scale being reviewed, what of it? It can be done over again. Plenty of time. How much of solace comes from the piano when at first you don't know what to do with it? "It's all right, just go on." If arranged far with notes not belonging, what of it? There's another day coming.

All well and good. It takes time to reach the heights and there will be inevitable slips and falls on the way. But what is the secret of success? The secret of concentration, of mind wandering, of enjoyment in advance of good times yet to be—that is a quite different matter!

Almost all students are working with the object in view of some time or other appearing in public, even though it be not to the accompaniment of a piano. In small social gatherings. When a student plays he is going to have just the one chance to present his selection in the best possible style, and with most meaning interpretation. He is not going to be able to say, as at home, "Oh, my! I got that wrong!" My fool mind's wool gathering ahead.

Make the practice period of one hundred per cent. value. Let everything that is done be done as though the judgment of an audience were hanging in the balance. It is a real help to imagine the portraits in the room, or any of the photos of people keeping watch over your assets. The typical student adapts his study of a small instrument. "Yes," said a teacher to her pupil, "I know you played the piano from the way you took hold, the attention you gave to detail, and your fingers."

The student of short-hand will first try to play one phrase while seeing the end ahead of his fingers and his assets. The typical student adapts his study of a small instrument. "Yes," said a teacher to her pupil, "I know you played the piano from the way you took hold, the attention you gave to detail, and your fingers."

Studying—using both feet at will, as needed—makes using auto-harps or shifting gear easy and safe; as does self-control under excitement (acquired by playing for friends or before the public), quick action in emergencies, poise and self-reliance.

What about the trained ear that hears little difference of tone? More than one person has been saved this way; and it is especially useful to anyone handling machinery of any kind.

Our colleges and universities give years of study of dead languages and higher mathematics to students who never expect to make use of them later; just to train the mind.

We musicians have been slow to emphasize the training values of the study of music in its different branches, theoretical and interpretative.

THE ETUDE

Some Other Values

To be able to concentrate, to think quickly and definitely, to put these thoughts into action at once; such ability is greatly to be desired for all who would succeed in life. Yes, the study of music will give this training, in large measure, to mind and hand. It will prove an aid in all branches of endeavor.

Banish Monotony!

By Varnum Teft

A piano wire vibrates under the impulse of the blow as it is struck by the hammer, and it always gives off exactly the same quality of tone so far as timbre is concerned. The only possible variation in the tone is in its intensity, or its degree of softness or loudness. So far as tone is concerned it makes absolutely no difference whether the key is depressed by a book falling off the music desk, or by a very careful thrust from a well padded finger, with all due attention to relaxation of arm, wrist and shoulder.

If the player confines himself to one tone at a time and keeps each detached, the keenest critic cannot tell the method of playing. The piano action makes this inevitable, since the only variation possible in the way the hammer strikes the string is in the force of its approach. All possible maneuverings of fingers, wrist, arm or shoulder cannot change by one iota the final result.

From what then, does the difference arise? Primarily from two causes: the time value and variation of the amount of force employed. In respect to the first of these two causes, it is this timing of the release of the notes that produces the various tonal effects. In a true clanging legato the tones must overlap by a very slight margin. Here the famous pressure touch comes in. If a constant pressure is applied to the keys from the arm the slight overlapping of the tones obviously disappears. The pressure touch from the arm requires a constant support, and one finger cannot be released until its successor assumes the burden. But a little experimentation will convince any one that it is really the proper timing of the stroke rather than the method of attack that produces the effect desired.

To produce the lighter and more nearly perfect legato, one need only just touch the keys, it were the old touch, passing at the exact instant the new one begins. To produce this quality weight must not be applied, since the slightest overlapping destroys the clarity characteristic of the touch. The student of short-hand will first try to play one phrase while seeing the end ahead of his fingers and his assets. The typical student adapts his study of a small instrument. "Yes," said a teacher to her pupil, "I know you played the piano from the way you took hold, the attention you gave to detail, and your fingers."

Similarly, in the case of staccato, the evenness and precision with which the notes are attacked and released are the chief factors governing the beauty of the result. The disagreeable quality in many of the staccato passages one hears is due to unevenness in attack and release, augmented often by the use of too much force.

The second great factor in the production of tone beauty lies in a constant variation in the amount of force given to the several melodic lines. The voicing of inner harmonies in the piano parts is the supreme refinement of this quality. The player should never execute two successive notes with the same degree of force. He should make every voice enter or recede from the point of greatest intensity in its respective phrase. Of course to keep all the things in mind requires constant thought and concentration, but much thought, even more than much practice, is the fertile soil from which grows the beautiful flower of artistic performance.

THE ETUDE

Common Sense in Piano Study

By SIDNEY SILBER

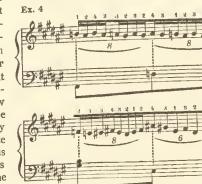
The following re-arrangement greatly simplifies the passage and insures a more brilliant rendering:



The artistic rendering of arpeggios presents many difficulties. In most editions is found the following excerpt from Chopin's *F-Sharp Nocturne*, Op. 15, No. 2 notated as follows:



Such vague indications usually result in haphazard and awkward playing. The following rhythmical arrangement insures better results:



The mordent should never be played like triplets.

Control and Experimentation

THE TWO most significant words in the pianist's working vocabulary are experimentation and control, the means and the end. There are two kinds of control possible to the pianist—rhythmic and dynamic. Rhythmic control refers to mastery of varying time movements, while dynamic control refers to the mastery of varying tonal qualities. In achieving mastery in these two aspects the following successive steps are found to be helpful:

1. Play over a composition in a tempo which can at all times be controlled.
2. Play without expression that is,

a. Without pedals.

b. Without fluctuations of tempo.

c. Without fluctuations of dynamics.

(The reason for this is to focus the entire attention upon one single phase of the playing.)

Next, proceed by degrees to:

3. Play in the indicated tempo, according to the metronome marks. Bear in mind, however, that the preliminary tempo and metronome marks are only general guides indicating average rates of speed. No composition is ever intended to be played in one strict tempo.

After tempo control has been acquired, the next important step is to:

4. Examine and follow closely:

a. All indicated fluctuations of movement.

b. Accents, regular as well as irregular.

c. Holds.

d. Pedaling.

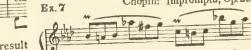
This process simply signifies that it is unwise to try to do many things unless

The editor has reproduced the original with all abbreviations and signs. In addition he very wisely places an explanatory line above the respective measures. Since there are so many different tonal values presented in these embellishments, it is well to play the annotations of the added lines along with a metronome set at about 76 to the sixteenth. Persistent and conscientious practice along this line will soon solve all of the problems involved.

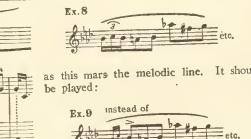
In playing triplets



the first note of each group should be accented and yet all three notes be played very evenly. Mordents, on the other hand, should never be so played. In the following example



the mordent should never be played like triplets.



as this mars the melodic line. It should be played:



Polyphonic music offers the best opportunity for gaining mastery of many individual and independent voice parts. Bach's *Inventions* and *Fugues* of "The Well Tempered Clavichord" offer abundant material of varying degrees of difficulty. In studying and practicing these it is best to play each voice part through from the beginning to the end of each composition. Inner voices (in three-voiced fugues for example) should be treated together as well as outer voices. In addition, outer voices should be played with inner voices, each taken separately. Only in this manner can students hope to train their ears properly to recognize and bring out independent voices contrasted with one another as regards their relative musical importance.

Pedaling

ON NO OTHER single phase of piano playing is so little intelligent effort expended as on pedaling. For one thing, most editions are inadequately indicated, whole stretches of measures having no direction or indication. In addition, signs do occur that are often evident. Editors and revisers, however, should not be made to bear the entire blame, for in the case of pedaling, there are so many good possibilities that all types can hardly be indicated. The rule, it seems to me, should be that, if the editors give any pedal marks at all, they should give markings that cover the majority of needs. Still,



even if every measure or part of measure is perfectly executed by the added force of the sustain pedal. For this, as well as for many other reasons, a composition should be played through without any pedal so that the work which is done by means of the keyboard may be heard intelligently before the finishing touches of pedaling are added.

The following are a number of common sense rules for pedaling:

1. Constant pedaling (whether sustained or renewed) is just as colorless and dry as playing.
2. Sustained pedaling may be used when

the lyric portion lies in the uppermost registers, but these should occur with less frequency when the melody is played in the middle register and with still less frequency, or not at all, when it occurs in the lower registers.

3. Sustained pedaling, renewal or not, depend upon the speed taken. That is to say, when passages are played very fast, the pedal is permissible when they are taken moderately fast or slowly.

Your criterion in pedaling, as in all playing, should be:

IT IS GOOD, IF IT SOUNDS WELL!

Life Stories of Great Masters

By Mary M. Schmitz

Edward Hagerup Grieg

(1843-1907)

1. Q. Tell something about Edward Grieg's ancestry. A. Grieg's great-grandfather was Alexander Grieg, a native of Aberdeen, Scotland, who settled in Bergen, Norway, about 1746. He changed the vowels, *ei* to *ie*, of his name to make the pronunciation easier in Norwegian. His grandson, Alexander Grieg, married Gesine Ulrich Hagerup, and their son was Edward Grieg, the great Norwegian composer.

2. Q. Who were his parents musical people?

A. His mother was a fine musician, a good pianist and a composer of folksongs, which are still popular in Norway. His father was a highly cultured man, but not especially musical.

3. Q. Where and when was Edward Grieg born?

A. In Bergen, Norway, June 15, 1843.

4. Q. Where did Grieg receive his first music lessons?

A. When Edward was six years old his mother began teaching him to play the piano.

5. Q. What stories does Grieg tell about himself as a discoverer of harmonies?

A. He tells how he was filled with joy when as a small boy he stretched up his arms to the piano and discovered that he could play a chord of three notes, then a full chord of four notes, a chord of the ninth, "When I found that," said Grieg, "my happiness knew no bounds. I was about five years old."

6. Q. Was Grieg as a boy fond of his school work?

A. No; Grieg did not like to go to school. He preferred to lie on his back and dream as he watched the summer clouds float across the sky.

7. Q. Tell about his first composition.

A. When he was twelve or thirteen years old he one day brought to school a musical composition instead of an essay the teacher required. The composition was variations on a familiar melody. The children were excited and the teacher made inquiries, "Grieg has a composition," they said. But the teacher was not pleased, and Grieg said, "She took me by the hair until every-

thing was black before my eyes, telling me to bring my German grammar with me next time and leave that foolish stuff at home!"

8. Q. Who persuaded Grieg's parents to send him to Leipzig to the conservatory?

A. The great Norwegian violinist, Ole Bull, who took a great interest in the boy.

9. Q. With whom did Grieg study at the Leipzig Conservatory?

A. His teachers were Moesches, the great pianist; Richter, Hinszmann, Reinecke and Plaidy. Grieg worked very hard, but his teachers did not appreciate his natural talent. When he tried to write the original harmonies which filled his soul he was repressed. He worked so hard that he had a nervous collapse and a severe lung trouble, but graduated with honors from the conservatory.

10. Q. What Norwegian composer influenced Grieg in his art?

A. Richard Nordraak, who understood Grieg and his ideals and encouraged him to find his compositions on Norwegian folk music.

11. Q. Who advised Grieg to make his music less Norwegian and more universal?

A. Niels W. Gade, a Scandinavian composer, who was born in Copenhagen, Denmark, in 1817.

12. Q. Whom did Grieg marry, and was the marriage a happy one?

A. In 1867 Grieg married his cousin Nielsa Hagerup, who was a Dane. It was a very happy union. Madame Grieg was a splendid singer and helped her husband by singing his songs in public concerts.

13. Q. What great Norwegian violinist became the intimate friend of Grieg?

A. Ole Bull, who encouraged Grieg to write music made up or founded upon the Norwegian folk music. The two traveled together far into the mountains, listening to the songs and dances of the peasants, which Grieg would incorporate into his music.

Self-Help Questions on Mr. Silber's Article
1. What two kinds of control exist in piano playing?

2. Name four steps in achieving both kinds.

3. What is gained by playing at first "without expression?"

4. What is the danger in confusing mordants and trills?

5. What two conditions determine the amount of pedaling to be used?

6. Give three practical rules as guides to the use of the pedals for general purposes.

THE ETUDE

THE ETUDE

Coney to Carnegie

An Interview with the Noted Irish-American Tenor

ALLEN MCQUHAE

In Which He Tells What Determination and Hard Work May Do for the Young Singer

Editor's Note

Allen McQuhae was born at Bray, County Wicklow, Ireland, thirty-eight years ago. He is a naturalized American citizen and served in the United States Infantry during the War. He has been heard over the radio in millions in his famous recitals for the "Atwater Kent" hour, for which he has sung during many successive months.

His first lessons were received from the Reverend Father Maurice, of Brussels, Belgium, who is famous throughout Great Britain as a conductor of Cathedral Choirs. McQuhae sang as a boy in England, Ireland, France, Belgium and Germany, mostly in Cathedral Services. This extraordinary experience proved of great value in later life.

At the age of fifteen his voice broke, and he decided to become a Civil Engineer, receiving his degree of C. E. at the Institute of Science and Art, South Kensington, London.

IT IS FAR from my wish to discourage anyone who aspires to be a success as a singer; but, unless you are well provided with funds and have iron determination and willingness to sacrifice almost everything to get a start, it will take a long time before you are likely to enter the field.

Faith of Irish optimism and adaptability, I determined to buck New York. Little did I realize that it would mean wandering around the streets, wondering where the next meal would come from. Little did I know that my "parch" bedroom and bath for two weeks would be Madrid.

Soon, that two open air hotel "houses" thousands who are struggling upward as well as thousands who have been cast off in the great battle for success. Many, many nights were spent on park benches, while I was asked to sing. It was not so bad, taken in all, except when I ran into and when an unfriendly policeman, a "villian in blue with brass buttons," disturbed one's slumbers. What else could I do, I was in the great metropolis, determined to become a singer.

The Improving Taste
AFTER THE KIND OF experience "A" that I had at the beginning, my first serious songs, which were Handel's "Where're You Walk," and Schubert's "Frühlingsglaube," seemed like roses in Paradise. This is very interesting, because it caused me to realize every one has a natural taste for great and beautiful music, where it is properly done. The thrill that comes from singing a real masterpiece or hearing a real masterpiece well sung, as contrasted with that experience of

singing a trivial song of the day, is so great that it is small wonder that the finest music in the world is poured into hundreds of thousands of homes over the radio. Popular publishers are beginning to realize that a new appetite is growing all over the country for better music.

"As I came to New York, I worked, a very singular thing occurred. I began to realize that the fine music that I had sung in my childhood—the music of Palestina and of the Mehlchin Chant—had been stored away unconsciously in my mind. The various intricacies of those great contrapuntal works had not been lost; and I had a kind of music technic that was as natural to me as breathing. I noticed this also when I was studying with Alfredo Martino.

No "Tricks" in Singing

"IT HAS ALWAYS seemed to me that serious students looked upon studying the art of singing as a means of acquiring from the teachers a certain kind of 'bag of tricks.' In other words, they expected the teacher to provide them with certain 'stunts' in breathing or metric placing. As a matter of fact, the best singers are those who have no tricks. Singing is a brain to brain, soul to soul connection through the spoken word vivified by music. The further we can get away from tricks and the more we can get down to a natural beautiful communication, the nearer we come to great artistry. The object of the singer is to tell exactly what the story is about; to tell it in a way so that every word may be comprehended without any impediment; to tell the story as beautiful as possible through it; to have the quality of the voice and the purity of the pitch envelop it in the proper atmosphere ranging from force to tragedy.

"If singers could only realize this one great quality throughout every song that is sung! Every line that is sung, every word that is sung should be emitted with the same clearness of diction, the same beautiful quality of tone and the same emotional characteristics as though one were using the same words in a publication or in a play. The only difference is the musical difference and by this I mean pitch and phrasing, crescendo and diminuendo.

"It is great trouble with many singers that they think only of the music; and music is only half of singing. If one merely vocalized on the syllable 'oh,' it might be very beautiful; but the singer is asked to do something more than make his voice merely a musical instrument. He is expected to employ his intelligence, to use his voice to express a real thought. This requires a certain kind of dramatic interpretative ability which demands great reflex-

The Dullard of the Finger Family

By Alice H. McEneny

ALL too often one hears badly played, "muddy-sounding" arpeggios. Why should this branch of technic, so commonly used in compositions of all types, be neglected?

Too many students of music complacently play the arpeggios assigned for their lesson up and down the piano a few times, and then feel that they have done their full duty by them. As a matter of fact, this practice contributes nothing to the student's progress; it is simply lost time.

More intelligent and intensive study than this is necessary. One must approach the problem of smoothly passing the thumb in a more direct and concentrated manner, for the thumb, that awkward member of the finger family, is almost entirely responsible for the unevenly played arpeggio. The following exercise is a great help to gaining perfect control of arpeggio playing, and to acquiring smoothness and speed in the passage of the thumb.

The exercise is of especial benefit when applied to dominant seventh and diminished seventh chords, because of the greater technical demands made upon the thumb by these chords and the amount of facility required in playing them in rapid time.

3rd Position
Repeat 4 times. Repeat 4 times. Repeat 4 times.

1st Position
Repeat 4 times. Repeat 4 times. Repeat 4 times.

2d Position
Repeat 4 times. Repeat 4 times. Repeat 4 times.

4th Position
Repeat 4 times. Repeat 4 times. Repeat 4 times.

For song will banish cares.

CALPURNIS.

The Etude never has had so many instructive, interesting and unique manuscripts in store for its readers as will be used in its columns during the coming year. The writers of these form an imposing list of the world's best musical thinkers. Watch for each issue.



ALLEN MCQUHAE

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC.

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

Music Appreciation in the Junior High School

THE JUNIOR High School age is an age of enthusiasms. Under proper guidance pupils from twelve to fifteen years can enjoy or appreciate many of the finer things in music, art and literature which are customarily reserved for intensive study in later years. If the junior high school is to serve the purpose for which it was intended, namely, to give a broadening experience to the pupil and extend his fields by a series of try-out courses, then the presentation of a comprehensive course in music appreciation is essential. The course should be general enough to include all of the activities in music, such as the singing of folk and art songs in the assemblies or choral groups and the participation in the choral orchestra, as well as in listening classes (which are given during choral periods), in appreciation of music clubs and in courses devoted to the study of music understanding.

Enjoyment and understanding should go hand-in-hand. One of the most enjoyable and interesting activities is the interpretive singing of fine unison and part-songs in the assembly and choral periods. insistence on interpretation develops appreciation. Interpretation should therefore be stressed in the choral groups, and the pupils should be given an opportunity to develop his capacity for listening and also receive a general background of musical understanding.

The following plan is divided into six parts, each growing out of the preceding. The six terms of the junior high school are named in the following order: 7a, 7b, 8a, 8b, 9a and 9b. The lessons in appreciation are planned for presentation in a time set apart for this purpose in each of the regular choral periods.

Music Appreciation Clubs and Elective Courses

SPECIAL opportunities should be afforded all pupils to join the music appreciation club. If possible, pupils of the ninth grade should be permitted to join the club and receive credit for participation. Under proper guidance, the music appreciation club can be made extremely popular. Practically every junior high school which provides a seventh period for club activities has one or more music appreciation clubs. Many junior high schools provide an elective or required course in Elementary Theory and Practice for ninth grade pupils. This is given in order to prepare pupils for advanced courses in music, which are given later in the senior high school.

There are many pupils, however, who join the club on a voluntary basis of the ninth grade. Far-reaching education is gained and more and more for life preparation in an appreciation of the cultural subjects—the three arts, literature, music and painting, and cognate subjects. Nothing could be finer in the way of reaction on the pupil who "leaves school" than the inclusion in the junior high school program of a course in correlated appreciation of "the three arts."

The General Course in Music Appreciation

EVERY LITTLE precedent has been established for a general course in music appreciation for use by pupils in the junior high schools. The junior high school idea is of quite recent development, educationally. The school program is still in the process of making and will be constantly changing to meet the needs of individual and social conditions.

School music educators agree that progressive music in the high school program should receive full consideration.

This means that every junior high school pupil should receive two choral periods weekly. School music courses in vocal music should be given progressively to classes of seventh, eighth and ninth-grade pupils respectively. Pupils of different grade levels should not be combined. Each class of choral music should be presented to pupils of proper grade. The general course in music appreciation should be an outgrowth of the sequential choral programs.

Let us consider the outline of an outline to do the needs of the average pupil in the first and second school terms of the seventh, eighth and ninth grade respectively.

No attempt will be made to list specific selections for use with the graded outlines, as conditions vary greatly and render impossible the reproducing of any list of musical names to cover all instances.

Many teachers are capable pianists, violinists and vocalists and could present appropriate numbers to illustrate much of the material outlined. All teachers, however, will have to resort to the use of a sound-reproducing device and a variety of records to present adequately a well-balanced program of musical material.

The following plan is divided into six parts, each growing out of the preceding. The six terms of the junior high school are named in the following order: 7a, 7b, 8a, 8b, 9a and 9b. The lessons in appreciation are planned for presentation in a time set apart for this purpose in each of the regular choral periods.

The Course for Grade 7A

IN ORDER to stimulate the interest of pupils just entering the junior high school, not only for the development of the general choral work but also to encourage pupils to join or to form the choral groups, the following plan for grade 7a calls for a study of vocal music.

The accompaniment introduces the idea of the importance of instrumental music and leads to a discussion of its merits. The relative importance of both kinds, in combination should be considered.

A second general heading is the consideration of types of voices and their use in solo and choral combinations. Each outline should include a study of the material presented for use in establishing music memory or repertory background.

Standard selections of the best composers should be presented and sacred as well as secular music should be considered in order to meet the program of selections. Music ready acceptance in various places, and general ideas may be used for a review of the musical illustrations just provided that something more than titles and general poses of selections are recognized and recalled.

The point or points for which the general selection was presented should be given. This is of more importance than the mere listing of the names of titles and composers.

Another point of interest is the discussion of current events in music of special importance in this great era of musical growth. The school teacher should lose no opportunity to add to the music appreciation home to the pupils and their parents by calling for clippings of current musical affairs from the newspapers and discussing these with the pupils in a few moments of the lesson.

Outline for Grade 7a

1. A general study of musical media.
 - Vocal music [1]. Unaccompanied
 - Instrumental music.
 - Vocal and instrumental music in combination.
 - Current musical events.

(Continued on page 149)

2. A study of vocal music.

Voices
(Soprano
Contralto
Tenor
Baritone
Bass)

To be presented in

- (a) The Solo (all voices)
- (b) The Duet (all combinations)
- (c) The Trio (all combinations)
- (d) The Quartet (female, male, mixed)
- (e) The Chorus.

3. Musical masterpieces illustrating central and sacred, solo and instrumental music; applying to 1, (a), (b), 1 (c) and 2, 2. These selections are to be used for incidental memory work.

4. Current events in music.

The Course for Grade 7B

THERE IS every reason to create interest in and instrumental music in the early grades of the Junior High School, not only for the development of the general choral work but also to encourage pupils to join or to form the choral groups. The following plan for grade 7b calls for a study of vocal music.

The accompaniment introduces the idea of the importance of instrumental music and leads to a discussion of its merits. The relative importance of both kinds, in combination should be considered as a solo instrument.

A splendid opportunity is afforded the pupils as well as the teacher to demonstrate the resourcefulness of the piano as a solo instrument. Some interesting points may be made by taking off the front panels of an upright piano and showing the scientific and mechanical construction, such as that of the pedals and dampers.

Piano music is readily accepted, and this leads to a discussion of the pipe organ. The children have heard of music in the church and theater and losing interest is displayed in the importance of the instrument.

A ready comparison is provided between the organ and the symphony orchestra. A record group would be displaying the resourcefulness of the orchestra readily obtainable by the use of the pedals and dampers.

After the orchestra as a whole has been illustrated and discussed, the various choirs or families of instruments should be presented.

Records made especially for this purpose should be obtained. The prominent solo instruments of the various choirs should be heard as such. The use of all of this material for illustration and memory as explained above should be applied as well as the continuation of current musical events.

Outline for Grade 7b

1. Instrumental music.
 - The piano as a solo instrument.
 - The grand organ as a solo instrument.
 - The orchestra as a medium for musical expression.
2. (a) A general study of the various choirs of instruments.
- (b) A study of the prominent solo instruments of each family or choir of instruments.
3. Musical masterpieces for illustration and memory.
4. Current musical events.

THE ETUDE

THE HARPSICHORD IN THE ORCHESTRA

WANDA LANDOWSKA, a noted harpsichord player, has some interesting things to say in her "Music of the Past" about the part her favorite instrument played in the orchestra of an earlier day.

"The harpsichord is the basis of the eighteenth century orchestra," she says, "it is the pillar upon which the entire mass rests," as Mattheson said, and "the harmonious and murmurous rustling of which has an infinitely beautiful effect on the chorus."

"Ph. Em. Bach and Quantz tire

of insisting on the importance of the harpsichord in the orchestra. Its role was denied, as it supported the ensemble, while accompanying it, and conducted it.

Conducted by A. S. GARBETT

THE BIRTHPLACE OF MOZART

WHITE attending the Mozart Centenary some years ago, H. E. Kreibiel wrote an article on the subject, reprinted in his book "Music and Manners," which contains the following vivid description of the town where Mozart was born (1756):

"Travelers know the marvelous natural beauty of Salzburg's position, the rugged peaks of the Salzkammergut, the narrow and winding streets of a modern town, the broad, spacious and airy alleys, the fortifications of the castle-fortress, the temples out in the course of the river. Cross streets are few. . . . Instead of cross streets there are hundreds of arched courts which afford passage from one winding street to another."

"The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cheery appearance."

LISZT REALLY HAD "A LUCKY STAR"

A LIFE of Franz Liszt by Guy de Portales, recently translated by Eleanor Stimson Brooks, has recently been published (Holt & Company). It contains an interesting account of his birth and early childhood.

Liszt, of course, was born at Raiding, where his father, Adam Liszt, was supervisor for Prince Esterhazy.

"One early spring of 1811, while the young couple were staying in the garden," we are told, "when Liszt was born, she said to him, 'You will be a child if you are to be a child.' He believed she was right, and that he should travel the glorious and difficult road of which his father continued to dream so vainly." (Adam wanted to be a musician.) "Towards the middle of October they were much interested in the comet that was visible every night in the sky. It seemed a good omen. If the child might be born while it still shone

the question.

"The bar-lines of which we are so proud," she says, "represent the refinement but a simplification in view of the ever increasing number of amateurs. It is to render reading easier for them that the effort was made—to cut the finest music up into little squares and to confine the most capricious phrase therein by force, to the great triumph of the monotony of the down-beat in accent."

Another absence of bar-lines thus came near being regarded by Broissard—and was indeed so regarded by less learned writers—as a sign of the state of infancy and of barbarism in which it was claimed the art still lingered before the reign of the crotchet.

Another absence of bar-lines thus came near being regarded by Broissard—and was indeed so regarded by less learned writers—as a sign of the state of infancy and of barbarism in which it was claimed the art still lingered before the reign of the crotchet.

"Mr. Maurice Emmanuel has devoted a very learned study to this accursed bar-line which encumbered the down-beat. In spite," he says, "of the ravages which the crotchet has caused in the art, it is certain that, if the great masters since the sixteenth century have often submitted it, they have at least rebelled against the down-beats which stink it out."

"But more original than anything else in his coming is the crotchet, the crotchet, which he relates that they were taught at the auction of the belongings of Stanislaw Poniatowski, last king of Poland. In his pocket he had a snuffbox, with a picture of Mozart on the cover, of whom, as well as of Bach, he was a great admirer. He carried a red, cross-

Capuzinerberg give easy foothold to the lovely villas that smile from out the deep foliage of gardens and forests, and the wider plain left by the retreat of the mountains from the river is filled by buildings of a modern type.

"Travelers know the marvelous natural beauty of Salzburg's position, the rugged peaks of the Salzkammergut, the narrow and winding streets of a modern town, the broad, spacious and airy alleys, the fortifications of the castle-fortress, the temples out in the course of the river. Cross streets are few. . . . Instead of cross streets there are hundreds of arched courts which afford passage from one winding street to another."

"The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cheery appearance."

"To learn to act as well as to sing, although acting in those days was not nearly as important a part of an operatic artist's equipment as it is now. It so happened that I had never heard another singer in any of the roles in which I had become famous until after I had appeared in the most bewildering manner, following in a general but devious way the course of the river. Cross streets are few. . . . Instead of cross streets there are hundreds of arched courts which afford passage from one winding street to another."

"The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cheery appearance."

"It is good to sing more than two or three times a week, and by always selecting the music that is in my line and that does not strain my vocal cords, I have been able to keep my voice in good condition for a number of years. I love my work, love the music I sing, and that is one reason why the public likes me."

"The sense of movement, and the means by which it is exhibited are the mainsprings of composition, and also of the art of appreciation; and one of the principal means by which these are exhibited is that of the thematic structure of the composition."—HERBERT ANTCILFEE.

WHEN MOUSSORGSKY WAS AN ARMY OFFICER

MOUSSORGSKY, most brilliantly original of Russian composers, ill-kempt and dissolute in his later years, was a dandified amateur with a weakness for prettiness and Italian opera, is his earlier years, according to Borodin, whose description of him is included in Calvocoressi's biography.

"My first meeting with Moussorgsky," says Borodin, "took place in 1856 in the month of September or October. I had been elected military doctor. I had met Moussorgsky in the former rank of a former Borodino Regiment. We met accidentally in the orderly room of the hospital, both being on duty. We began to talk, and our sympathies coalesced at once. The same evening we were invited to the house of the chief doctor of the hospital, Popoff."

"Moussorgsky was then a veritable caricature of a first-year army officer: his well-fitting uniform all spick and span; his feet, small and shapely; his hair carefully brushed and pomaded; his hands well cared for like the hands of an aristocrat. His manners were exceedingly refined; he spoke merrily, and he was masterly in his French phrases. He had a slight coldness and a certain stiffness, but he was really the only man in the piano class that remained conspicuous; the ladies were charmed with him. He would sit at the piano, and, with elegant gestures, play portions of *Trovatore* or *Traviata*; around him the company exclaimed in chorus: 'Delicious! Charming!' I saw Moussorgsky play three or four times; then I lost sight of him."



A Master Lesson on the Famous Violin Solo "Adoration"

By FELIX BOROWSKI

Prepared expressly for The Etude by the Composer

from Mr. Mendelssohn's "Songs Without Words." Compositions in the Ternary form are the most frequently found in present-day music; for as a new subject—generally in a new key—is used for the middle section (and this is generally called a "Trio"), the composer has at his command an element of contrast and variety which is not present in a binary form. In the Ternary form, however, only one idea is throughout.

The Ternary form is so common in the music of the 19th and 20th centuries that probably eighty-five per cent, of such works as nocturnes, concert waltzes, gavottes and other dance forms, impromptus, romances and the like, are in this form.

At measure 19, however, a change of key occurs, and this indicates a change in the form, which serves as the design of "Adoration," and the reader is now advised to observe this for himself by consulting the music. Part I begins with the introductory measures for the piano, and it extends to the end of measure 38, where a modulation to the minor takes place (this is the key of the piece) to B minor, in the middle of Part II.

Notice that contrast is obtained here by changing not only the key and character of the music, as compared with the key and character of the first part, but by changing the *tempo* as well.

No. 1



In playing the 16th notes on the second half of the next measure, it will be necessary to push down the bow on the first note (D) so as to be able to play the remainder of the measure with a sustained note.

At measure 24, there is introduced a closing section (based upon the rhythmic pattern of the principal theme) which is known technically as a Coda.

Technic Employed

In order to make this lesson on "Adoration" as clear as possible, the measures have been numbered so that reference to the text, printed in the music pages of *The Etude*, will be simplified. Performers, however, are advised to consider the work in particular, something first must be said in regard to interpretation in general.

Students ought not to undertake the performance of music without first making themselves masters of what may be called its architectural features. Composers do not put down their ideas on paper in a haphazard manner, but they do it in a way if they know their business. What is called "form" in music is merely an attempt on the part of composers to make their works coherent, for it is quite clear that if a piece of music consisted of a number of themes following each other immediately and disconnectedly and without any organic development, the effect upon the ear would be highly irritating and unsatisfactory.

Musical Forms

THE SMALLER compositions generally, though not invariably, are written in one of two forms—one which contains two parts and in which there is employed only one musical idea, and another which contains three parts, the first and third parts being made of the same material, but with new endings for the second part. There is also the sonata form, which requires no explanation as to the nomenclature of these forms, but it would seem that the practice of many writers of calling the two-part form Binary and the three-part form Ternary has much to recommend it. Effective examples of pieces in the Binary

form are Mendelssohn's "Songs Without Words." Compositions in the Ternary form are the most frequently found in present-day music; for as a new subject—generally in a new key—is used for the middle section (and this is generally called a "Trio"), the composer has at his command an element of contrast and variety which is not present in a binary form. In the Ternary form, however, only one idea is throughout.

The Ternary form is so common in the music of the 19th and 20th centuries that probably eighty-five per cent, of such works as nocturnes, concert waltzes, gavottes and other dance forms, impromptus, romances and the like, are in this form.

At measure 19, however, a change of key occurs, and this indicates a change in the form, which serves as the design of "Adoration," and the reader is now advised to observe this for himself by consulting the music. Part I begins with the introductory measures for the piano, and it extends to the end of measure 38, where a modulation to the minor takes place (this is the key of the piece) to B minor, in the middle of Part II.

Notice that contrast is obtained here by changing not only the key and character of the music, as compared with the key and character of the first part, but by changing the *tempo* as well.

No. 2

In playing the 16th notes on the second half of the next measure, it will be necessary to push down the bow on the first note (D) so as to be able to play the remainder of the measure with a sustained note.

At measure 24, there is introduced a closing section (based upon the rhythmic pattern of the principal theme) which is known technically as a Coda.

Technic Employed

In order to make this lesson on "Adoration" as clear as possible, the measures have been numbered so that reference to the text, printed in the music pages of *The Etude*, will be simplified. Performers, however, are advised to consider the work in particular, something first must be said in regard to interpretation in general.

Students ought not to undertake the performance of music without first making themselves masters of what may be called its architectural features. Composers do not put down their ideas on paper in a haphazard manner, but they do it in a way if they know their business. What is called "form" in music is merely an attempt on the part of composers to make their works coherent, for it is quite clear that if a piece of music consisted of a number of themes following each other immediately and disconnectedly and without any organic development, the effect upon the ear would be highly irritating and unsatisfactory.

Interpreting "Adoration"

THE FIRST NOTE of the piece now under discussion will be played, of course, with an up-bow and with a full bow. The opening measures require a sort of triumphal expression to give them adequate effect. Do not be afraid of giving too much bow here; and do not make the stroke, not infrequently, of having an *accents* (or a sort of bow) on the last notes of the measures, as, for instance, the first *sf*-sharp in measure 6 and the last D in the following measure. It is the clipping short of the last bit of bow which accounts for so much pale and thin tone.

(Continued on page 148)

IN LEAFY BOWER SOUS DE FRAIS OMBRAGES

MAURICE PESSE

Real piano music by a modern French writer. Brilliant and well under the hands. The melodies must be given out in singing style. Grade 5.

Andantino moderato M.M. $\frac{2}{4}$ $\frac{128}{8}$

The musical score consists of two staves: a piano staff on the left and a violin staff on the right. The piano part features a variety of chords and arpeggiated patterns. The violin part is marked "Andantino moderato M.M. $\frac{2}{4}$ $\frac{128}{8}$ ". The score includes several performance instructions and dynamics, such as "rit.", "a tempo", "cantabile espressivo", "f", and "crescendo animato". The piano part also includes fingerings and dynamic markings like "ff". The violin part features sixteenth-note patterns and sustained notes. The overall style is lyrical and expressive, typical of early 20th-century French piano-vocal music.

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THE ETUDE

Tempo I.

ff

a tempo

f

ff

a tempo

p

pp

pp Fine

cantabile

THE ETUDE

mf

cresc.

ff

cresc.

a tempo

rit.

allargando

rit.

D.S.

ADORATION

A Master Lesson, by the Composer, will be found on another page of this issue.

Andante

THE ETUDE

FELIX BOROWSKI

VIOLIN

PIANO

The image shows a page of sheet music for piano, page 10. The music is arranged in 15 staves. The first staff begins with a dynamic of *con Ped.* and a tempo marking of $\frac{2}{4}$. The subsequent staves feature various dynamics including *cresc.*, *rall.*, *dim.*, *sulg.*, *a tempo*, and *p*. The music includes a variety of note values and rests, with some staves featuring sixteenth-note patterns and others eighth-note patterns. The page is filled with musical notation, with each staff containing approximately 10 measures of music.

THE ETUDE

Allegro agitato

THE ETUDE
Allegro agitato

39 40 41 42 43

44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79 80

cresc. *poco* *a poco* *Tempo I.* *molto rall.* *a tempo* *rall.* *sul G* *molto rall.* *a tempo* *rall.* *rall.* *rall.*

A showy duet number. Increase the speed, if played as a galop.

Vivace M.M. $\text{♩} = 126$

RODEO
MARCH-GALOP
SECONDO

A. JACKSON PEABODY, JR.

Vivace M.M. $\text{♩} = 126$

ff

f

ff grandioso

cresc.

ff >>>>

THE ETUDE

RODEO
MARCH-GALOP
PRIMO

A. JACKSON PEABODY, JR.

Vivace M.M. $\text{♩} = 126$

Vivace M.M. $\text{♩} = 126$

ff

f

ff grandioso

cresc.

SECOND

THE ETU

The image shows a page of sheet music for a double bass, specifically page 10. The music is arranged in ten staves, each with two bass staves. The key signature is B-flat major (two flats). The time signature is 2/4. The music is divided into measures by vertical bar lines and measures are numbered 1 through 10 above the staves. The notation includes various note heads, stems, and beams. Performance instructions and dynamics are included, such as 'f' (fortissimo), 'p' (pianissimo), 'ff' (fortississimo), 'grandioso', 'cresc.', and 'D.S. %'. The music features complex rhythmic patterns and harmonic changes, typical of a double bass part in a classical or romantic score.

THE ETUDE

PRIM

The image shows a page of sheet music for a piano piece, page 12. The music is written in 2/4 time and consists of six staves. The first two staves are treble clef, and the remaining four are bass clef. The music is in B-flat major. The first two staves feature eighth-note patterns with various slurs and grace notes. The third staff begins with a forte dynamic (f) and contains eighth-note chords. The fourth staff features eighth-note patterns with grace notes. The fifth staff begins with a dynamic of ff grandioso and contains eighth-note patterns. The sixth staff concludes with a dynamic of ff and a crescendo (cresc.) followed by a dynamic of ff. The page is filled with numerous slurs, grace notes, and dynamic markings, including ff, f, ff grandioso, and cresc.

A miniature dance number, introducing a well-known Italian folk tune, Grade 3.

Allegretto M.M. = 144

CARNIVAL IN NAPLES
TARANTELLA

WILHELM ALETERER

Allegretto M.M. = 144

Più mosso

Furioso

ff

mf

TRIO-Poco più lento

fff

"Santa Lucia"

Tempo di Valse M.M. = 144
con espress.

rit. e dim.

OLD ROUND DANCE

LOUIS RÉE

By a well-known Viennese master. Quaint and old-fashioned. Note the clever harmonization and the variation of the theme. Grade 2.

Tempo di Valse M.M. = 144

rit. al fine

cresc.

SUNBEAM DANCE

A modern graceful dance, Grade 3.

Grazioso M. M. ♩=108

CARL WILHELM KERN, Op. 552

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D. A. Clappinger, Director of Chicago Etude Radio Hour

Due to our desire to press so far in advance of the February Etude Radio Hours, it is not possible for us to announce at this time a list of the artists who will broadcast from the Etude Radio Hour in February. Those who had the privilege of hearing the Etude Hour in December, can judge the high quality of future programs, after hearing the excellent offerings of the WLS, WLS-AM, and the WGBS program in December—Ernest R. Gamble, basso; Muriel Verna Page, violinist; Catherine Rappold, mezzo-soprano; R. M. Stults, composer of "The Sweetest Story Ever Told," and Preston Ware, organist.

And on the WLS December program—Mac Graves Atkins, soprano; D. A. Clappinger, vocal teacher; Richard Czernoway, violinist; Edgar Nelson, composer; Silvo Scioni, virtuoso pianist; and Ella Spravka, concert singer.

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THE BECKONING ROADS

Fred. G. Bowles

Allegro moderato

wide with me! From out the town a - cross the down where wind and sun - light be - The roads are beck-hing
East and West, The rib-bond roads that hold no rest. O' come and tramp the Earth's green breast, To the jour-ney's end - A
Friend
Come! Come! The woods are guy in June! And

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all a - mong a harp is hung, To sound a gold-en tune - The lark sings high in heav'n a - bove, The
ring - dove mur - murs to his love, And life and joy go hand - in - glove, where e'er we wend - A
Friend!
Low, sing low! As quiet at eve we
go, when night is grey at close of day and one star flickers low. We last dim cross-way
safe - ly past: But ev - 'ry chain of friend-ship fast, one Road to beck-on both at last, To the Journ - ey's
end, one Road to beck-on both at last To the Journ - ey's End, A Friend.
ad libitum pizz. lh. ff. lh.

MORE LOVE TO THEE

THE ETUDE
ELLA E. DAY

Andante con moto

More love to Thee, O Christ! More love to Thee;
Hear Thou the pray'r I make On bend-ed knee;
This is my earn-est plea,
More love to Thee, More love to Thee, This still its pray'r shall be,
More love, O Christ, to Thee, More love to Thee, More love to Thee!
Once earthly joy I craved, Sought peace and rest; Now Thee a - lone I seek;
Give what is best: This all my pray'r shall be, More love, O Christ, to Thee!
More love to Thee, More love, more love to Thee!

Tempo I

THE ETUDE
p tranquillo

Then shall my lat - est breath Whis - per Thy praise; This be the part - ing cry My
heart shall raise, This still its pray'r shall be, More love, O Christ, to Thee,
More love to Thee, More love, more love to Thee! A - men, A - men.

Words by
JAMES FRANCIS COOKE

GOD'S MORNING
JOSEF GAUBY, Op. 58, No. 5

Wakel for the morn - ing brings joy in - the skies, The sor - rows of
With feeling Wakel from thy slum - ber so still and - so sweet, Life's long wear - y
night have de - part - ed, my dear; Wipe all of the tears from your wea - ry eyes: Be-
jour - ney has end - ed, my dear; The sun - light of heav - en now shines at your feet: Be-
lov - ed, be - lov - ed, God's morn - ing is here! 8
lov - ed, be - lov - ed, God's morn - ing is here!

SNOW FAIRIES

In characteristic vein; good technical work. Grade 2½

Allegretto M. M. ♩=126

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W. BERWALD

Educational Study Notes on Music
in this Etude
By EDGAR ALDEN BARRELL

Adoration, by Felix Borowski.

Elsewhere in *The Etude* there is a master lesson on this composition by Mr. Borowski, its noted composer. His interpretation of the piece is excellent, and one would be well advised to study it by all who delight in the beauty and nobility of his theme.

Sunbeam Dance, by Carl W. Kern.

Mr. Carl Wilhelm Kern was born in 1874, at Schlitz, Hesse, Germany, and came to this country when nineteen years of age. He received his early education at the Gymnasium at Lahnhausen, Germany, and at the University of Alzey and Mayence, Germany. He studied with Adam Gey, Paul Schumacher, and Friedrich Lachner, becoming well versed in his theoretical knowledge of music.

Mr. Kern is the son of his father, Carl August Kern, an organist.

Mr. Kern has held positions as teacher of music in various schools and is now settled in St. Louis, where he is busily engaged in conservatory and educational work, which he has always been very successful.

The *Sunbeam Dance* is a good example of what a brief introduction should be. If you will study these measures carefully you will see the beauty and perhaps perform it some day in a composition of your own.

The section in C provides a fine opportunity for quick location of notes outside the staff.

Minuet, by Sturkow-Rydell.

Theodora Sturkow-Rydell has been in musical training largely under the excellent tutelage of Louis Stahl and Carl Wallau, and has appeared in the United States and also in Europe with prominent orchestras. Some of her better known compositions are the *Minuet*, *Spanish Dance*, *Suite in G Minor*, *Romance*, *Spanish Suite*, *Spanish Dances*, and *Spanish Suite* (written at present in the "windy city," Chicago, Illinois).

The *Minuet*—intended frankly as a lesson on the key of C—sounded in G Minor—has a sturdy charm which is well worth the trouble of learning. It is constructed in one of the elements of music, that is, the secret of modern composition—to convey knowledge and pleasure to the student, the teacher, and the public (not ourselves) to the recipient.

The *Minuet* is written in the Latin "minimus" (the smallest), since it was danced with dainty steps.

In measures six to eight notice the descending scale which forms a fine counterpoint to the right-hand part. The left hand part is in a more or less monotone, tone. In measures seventeen to twenty-four there is an imitation between the hands, bringing out the right hand.

In measures thirty to thirty-two, crescendo and a ritard are in order.

Herr's Yearning, by Georges Bernard.

A fine scene, in which the "yearning" is expressed by the introduction of appoggiaturas. This piece is well known to many of the best composers, and one of those who employed them most effectively was Georges Bernard.

"Troublé est mon Coeur" means "Uneasy is my heart."

Herr's Yearning rather robust (not in strict time).

The *Yearning* is in C, with its staccato effects and its syncopation, is altogether admirable.

Carnival in Naples, by Wilhelm Alster.

No so colorful or so extended as Schumann's famous *Tragische Wiegenlied*, Alster's piece has, nevertheless, much to recommend it. The "tragedy" theme of the *Tragische Wiegenlied* is here transformed into a more gay and cheerful one, and should be made to stand out from the normal elements of the composition.

Mr. Alster's subtitle is "a national Study Notes of a national character." Those who digested this piece with much thought will find it well worth the time in question always preceded at a nearly dead tempo.

It is a simple and intelligent performance that will make a rite before the return of the first theme.

It is a good idea to have the performers serve the first section. A sequence is a series or progression, of similar chords (or intervals) in succession.

The Old Round Dance, by Louis Réé.

Louis Réé is the foremost English-speaking exponent of Leichtentz in Vienna. This is a piece of distinct melodic interest, which is melody by which we mean a melody in which virtually any note may be the note of the melody, and we may play this number too strictly in time and he careful to notice the phrasing.

In this piece the intelligent performers will make a rite before the return of the first theme.

It is a good idea to have the performers serve the first section. A sequence is a series or progression, of similar chords (or intervals) in succession.

The Colette (little Colette) of the Old Round Dance, by W. Berwald.

The Colette (little Colette) of the Old Round Dance is a piece of music in the style of the Tarantella; C-sharp-E-G-B (subdominant seventh with raised root) two measures from the end.

The Villain, by Frank H. Gray.

Some similar pieces, like black mustaches, reminiscent of the "black vinyl," abound in this short descriptive sketch by Frank H. Gray. This is a piece of music which is well known to the Movies. These are clever bits, and we may say they are enjoyed by all young grown-up children who are fond of the silver screen.

In measure six (one teacher reads read this paragraph) the chord D-flat-F-A-D is a Neapolitan chord, that is a rather foreign chord. Does it not sound like a foreign country? Is it not a good idea to have a companion one and should he easily recognize whenever it is? It is a good idea to have the performers play the chord (the triad erected on the second tone of the scale) with the root and the fifth lowered (flat).

The last four measures of the piece are in the fourth tone of the scale, therefore.

In Leyla Bowe, by Maurice Pesse.

The composer of this piece is French and lives in the lovely city with the Mr. and Mrs. Bowe residence.

Do not let the number of notes in the composition distract you. However, the composition is perfectly normal, understandable, most delightful and musical. But, if the number of notes is too great, it is difficult to play.

The last four measures of the piece are in the fourth tone of the scale, therefore.

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THE DESIRABILITY of preserving the "purity" of the language, the correctness of certain spellings and, more often, of certain pronunciations—these furnish discussions the five lines of which prove that English is a living language subject to continual change.

Speech, unlike song, is "free." The singer is obliged to sustain tone according to the idea of the composer; the speaker is not. The singer ordinarily has to follow the measure accent—the stress and the speed of tempo indicated by the music—but the speaker has no limitations. The singer has to use a "vocal instrument" from which, as an artist, it is his duty to evoke the most agreeable, beautiful sounds of which it is capable; the speaker is not chiefly concerned with this problem. Moreover, the singer must make the "legato" and "sostenuto" the basis of his style, while the speaker may adopt the "sing-song" delivery would be condemned as "monotonous" and ineffective. The singer must so deliver the consonants, the elements upon which the appeal is made to the intellect, as to be understood, yet take care not to destroy or injure the legato. The speaker does not concern himself with the preservation of the style of delivery.

English in Song

HOW TO USE the English language in song should be (though it often is not) one of the chief concerns of the vocal teacher. A well-known American vocal teacher said, "This is the time that 'gets you'—that is, reaches the audience in the back of the house, that counts. Of what use is it to make a beautiful tone if half the people cannot hear it?" Yet the truly "beautiful" tone always has "carrying power." This element is involved in its "beauty," but it can be said that the singer who so pronounces as to make the words—the intellectual and emotional content of the verbal text—plain to the interested listener really counts in public work. Of course, we omit from this category the singing of a few numbers written by composers of the old Italian school and their imitators, but the English language vowel and, in certain number pieces, written to be "sociable." Here the interest centers on the pure beauty of tone, on agility in the delivery of runs, "passages" and vocal "ornaments," and on the skill shown in "coloring" the vowel.

The Verbal Message

BUT THE FACT remains that where a verbal text having a message is used, it is the business of the singer, if he wishes the reward of the genuine artist, to "sing sense." That is, he must so sing as to make plain the meaning of the words as well as that of the music.

Pronunciation of words in the English language, like their meaning and spelling, is in a state of constant change. Take the word "Dictionary." At one time there was an accent upon the first and third syllables. In certain cases required the combination of all three excepting the first syllable. Some teachers require a percussive "i" in the word "often." Others require "often." One instructor would be much disturbed about a fine distinction as to the correct sound of the vowel in the word "earth." Others differ as to the sound of the second syllable of the word "peculiar."

But the vocalist's task in this matter is a practical one. The derivation and history of words and the marked differences among so-called authorities and local customs regarding pronunciation need not distract him. He must have principles to guide him. He cannot follow any merely individual or local preference. It is for him to make a careful choice among the accepted and latest dictionaries and to modify, if necessary, its declarations by

The Singer's Etude

Edited for February

by

FREDERICK W. WODELL

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

The Use of the English Language in Song

By Frederick W. Wodell

the present usage of a number of the leading speakers and vocalists from cultural centers.

FUNDAMENTALS
THESE "authenticities" may well be submitted to analysis and criticism according to the following principles:

1. That pronunciation is good for singing which permits the use of the roundest, fullest, noblest vowel tones possible.

2. That pronunciation is good for singing which interferes as little as may be with the continuous flow of tone upon the listening ear.

3. That pronunciation is good for singing which gives the best opportunity for exhibiting round, noble vowels to the audience.

4. That pronunciation is good for singing which some would appear to wish to make it. The study of a good dictionary and of the common usage regarding pronunciation among cultivated persons is an important step toward mastery of the subject.

5. That pronunciation is good for singing which is "natural" and "easy."

6. That pronunciation is good for singing which is "natural" and "easy" to the singer.

7. That pronunciation is good for singing which is "natural" and "easy" to the listener.

Through the VOWELS the appeal is made to the audience's feelings; through the CONSONANTS to his intellect. Thus, in vocalizing when words are concerned, a message may be delivered to the listener with more or less definiteness so that his heart is stirred; but the consonant elements must be made clear if the singer is also to receive a message for his mind.

"Getting" the Low Tones

THERE WAS in the case of Lilli Lehmann, one of the world's greatest singers, a properly directed development of the voice, of the vocal organ upon the physical plane and of the mental and emotional endowment.

She was first trained as a "coloratura" soprano. Before the end of her long career, however, she had become a "lyric" soprano, a properly directed development of the voice, of the vocal organ upon the physical plane and of the mental and emotional endowment.

The acquisition of power of breath and weight of tone in the lower part of the range of voice, is of especial importance to the contralto. But, as in the case of the development of the soprano voice, there should be no forcing or driving of the tone in the attempt to secure power. A voice which, in youth, is over-driven for power loses its lowness early in the career. Of this condition the operatic stage furnishes too many examples.

Vocal Limits

THE LIMITS of range and power are set by Nature, and no "art" of man, no "method," can make a deep toned, broad contralto voice out of one which is by

nature the "mezzo-contralto" type. This is, or ought to be, a "common-place" among vocal teachers and students; yet, judging by the results emitted by certain pupils, the idea that power can be given to the lower pitches of the voice can be "compelled" is still governing the work in some vocal studios. Extraordinary breath pressure, with consequent unnatural resistance at the throat, is employed by some in the effort to broaden the lower tones.

The art of "singing on the breath" is as necessary for the development of low tones as it is for the development of high tones. There is a low pitch in every voice beyond which, in a descending scale, true tone is impossible. The voice will not "sound."

The Breath Problem

BUT BEFORE that point in the descending scale is reached, the problem is to so manage the breath as to permit and support the production of a sound "sustained" (vocal cord) possible. If the "throat" is held too loosely (imperfect use by the cords of the air from the lungs) the low tone is breathy and weak. If the breath pressure is over-strong, the throat involuntarily "squeezes" and the tone is "jammed," becoming thin and weak.

It is, however, the throat is held just loosely enough to permit the use of as much of the vocal cord substance as possible for the pitch desired, yet not so much as to allow the escape of any breath unvoiced, and if the breath pressure is skillfully adjusted so as not to send the breath too strongly and thus bring about a condition of "breathiness" which is undesirable, it is said to be "singing on the breath" and "floating" the tone. Under such conditions he will secure as broad a fundamental tone as is possible for the vocal instrument.

If to this is added a skillful use of all the resounding resources of the voice, particularly those of the lower throat, pharynx, nose, face and mouth, the singer will produce the broadest, fullest, most resonant low tone of which his organ is capable.

The singer cannot deliver a message which he does not possess. To sound simply combinations of syllables on certain pitches furnished by a composer can mean little to the auditor. The mere existence of "pretty tones" of extremely high or low notes may tickle the ear, as tonish for the moment, and incidentally minister to the vanity of the performer, and that is about all.

Given the possession of a clearly defined message, an agreeable voice-quality, an "accepted" pronunciation, correct tone-coloring, with variations in tonal power, the feeling for time with its accompanying play of accent and stress, and an understanding and mastery of the artistic use of vowel and consonant, the singer can with passing all these attainments, and at one time "sorrowful" (dark) and at another time "joyful" (bright), according to the meaning to be conveyed by the singer to the listener.

Through the VOWELS the appeal is made to the audience's feelings; through the CONSONANTS to his intellect. Thus, in vocalizing when words are concerned, a message may be delivered to the listener with more or less definiteness so that his heart is stirred; but the consonant elements must be made clear if the singer is also to receive a message for his mind.

Pleasure in Study

MOREOVER, he must be brought to an attitude in which pleasure is found in vocal study. Nothing worth while can be gained in vocal study if one who is not genuinely interested. Among the items which may be included in the attempt to arouse the pupil's interest may be mentioned the fostering of friendly relations between teacher and pupil. Usually a student is not much interested in working with a teacher he does not like. True, where the teacher has been one of considerable reputation, he has something the student very much wants, then there is sufficient motive for keeping up interest in the lessons. But this is the exceptional case.

The old-fashioned (and perhaps we may say, European) type of music teacher who rapped the knuckles, threw books at the

THE ETUDE

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bead of the pupil or took a sort of satisfaction in sending high-string girls in tears out of the studio, does not obtain among the majority of music teachers, because the young Americans of today of either sex will not stand it.

Now it takes the character and wisdom on the part of the teacher to set up friendly relations with the pupil and at the same time keep such control as will insure respect and the necessary obedience. But it is worth the character-study and effort involved.

Stimulating "Desire"

CLOSELY allied to the problem of arousing interest is that of stimulating "desire." Here, as in every other relation, each pupil is a separate subject for careful study. What object has the pupil in studying singing? What does he desire to become and to accomplish? If his desire has limited or unworthy bounds, then results are bound to be limited. Is it to "make money"? Not necessarily an unworthy ambition, but ought it to be the controlling factor? Is it to gratify vanity, a love for the admiration and praise of others? Neither is this objectionable within proper limits if used by the teacher to develop ambition and get work done; but always it should be subordinated to the higher motives.

Rules and regulations for lessons and practice periods are all very well, so far as they go, but when a real "desire," the "I want to," is aroused and kept strong in the pupil, rules and regulations are not needed as compelling forces but merely as guides to the most profitable use of time and effort.

A Conversation About the Singer's Practice Period

The Parties thereto:

Instructor,

Pupil,

Instructor—After sixteen years of age, wealthy, has a high, naturally high, coloratura voice, a gift for fluid singing but little depth of feeling.

Instructor—One ought always to think of the tone-quality.

Instructor—(attacking the question from another standpoint) How is a habit formed?

Martin—By doing the same thing in exactly the same way over and over again, and a great many times.

Myra—If you know it is wrong to perform a certain act, which do you find the easier repetition of that act, the first or the twentieth?

Martin—The twentieth time to be sure! Instructor—Will anyone now say what one should think about just before beginning a practice period?

Jane—One ought to get the notes to come quickly and evenly.

Michael—How to make tones big and full of feeling.

Myra—How to sing in time and get bigger low notes.

Martin—How to get the high tones with more ease; and how to make people wish to hear you sing.

Instructor—Myra, my children! But I will ask you, does one ask the pony to draw the load of the well-grown cart-horse?

Michael—Of course not.

Martin—I suppose, sir, you mean that as we are not advanced pupils, we ought to think of those things which come first in learning to sing.

Instructor—Michael, what does Michael mean by?

Martin—I think Michael means that it is most important to begin practicing with the right idea in mind.

Instructor—How then would you begin to use the practice period?

Martin—I should want to decide how I should practice.

Instructor—How would you wish to be secured by the voice student.

Michael—A good tone.

Jane—A pretty voice.

Martin—An agreeable quality.

Myra—Sweet tones.

Instructor—It is well. At last you have arrived at some of the fundamental items of vocal practice. Do not open your

music book until you have read the following:

Is it to gain a feeling of mastery, the satisfaction of being able to "do" that which gives power over others, or enables one to excel? This is said to be the real "work-motive" of many heads of American business firms.

A Precious Aid

THIS DESIRE of control is one of the most valuable aids to the teacher who keeps it alive and uses it to the fullest extent of shorting of a yet higher motive.

This higher motive is based upon a consuming love of beauty and of truth as contained in fine vocal music, and on a wish to share it with others through singing in the most artistic and effective manner possible. Here is the supreme desire for the vocal student—one which, if possessed only in the germ, or mixed with one more of the motives above mentioned or possible, ought always to be kept to the forefront by the teacher.

Rules and regulations for lessons and practice periods are all very well, so far as they go, but when a real "desire," the "I want to," is aroused and kept strong in the pupil, rules and regulations are not needed as compelling forces but merely as guides to the most profitable use of time and effort.

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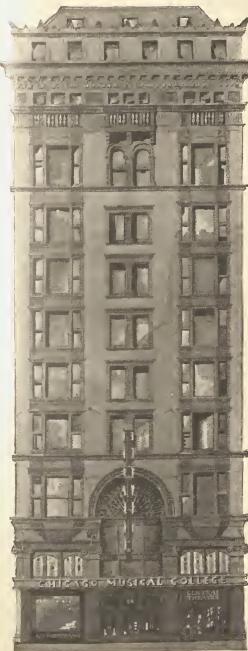
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(Continued from page 108)

The Course for Grade 8A

THE CORRELATION of music and other subjects of the Junior High School program should not be lost sight of, and a contact should be maintained with many of the other subjects in every way possible.

The accompaniment in the *Allegro agitato* should not be played too loudly or too heavily, partly for the reason that a too forcible reading of it would tend to drown the violin part and partly because such a performance would leave no contrast possible when the long and gradual *crescendo* begins at measure 49. The accompanist should observe that after the culminating point of this *crescendo* at measure 54, there is a sudden subsidence and a *piano* on the first note of the following measure (55), after which the *crescendo* begins again. In playing this, the pianist should endeavor to make each successive beat louder than that which has gone before it, and the cumulative intensity of tone should be brought about, of course, by the *ritardando* of the left hand as well as in the right. The *rallentando* in measure 58 should be very marked. What was said previously about the harp-like chords accompanying the opening subject in the violin part applies equally to the repetition of them at 59 and following measures.

Do not overlook the *rallentando* in 73 and wait on the last chord for the violinist to play the final D in that measure. The *Coda*, beginning at 84 and extending to the end of the opening phrase. The accompaniment which follows should have somewhat the effect of a harp; but do not make the chords short or dry, but rather give them sustaining power by means of the damper pedal. Be careful to follow the solo instrument in 18 and in the *rallentando* of the following measure. The section from measure 29 should be played *legato* and not too loudly, measure 24 the first four-eighths-might wait a moment and make more prominent. In 29 and the following measure the accompanist must be careful to bring out the B-flat and the C-sharp in the middle part of the harmony. A slight *ritardando* will probably be made by the soloist at measure 32; and this

The accompaniment has been considered at considerable length in this lesson because the success in performance of any violinist—violinist or vocalist—depends largely upon the intelligence and the musical feeling with which the piano part is read.

The Course for Grade 8B

THE WORK in music appreciation

studied so far will afford a sufficient background for the presentation of a brief exposition of some of the works of the great masters in relation to the composition of the short solo and instrumental forms. This will serve to introduce a brief study of one oratorio and one opera. The sequential presentation of the various numbers of the larger works need not be given. A brief analysis of the *opus* or *libretto* will serve to convey a similar understanding of the dramatic purpose of the musical elements.

A correlating study of literature, art and music may be combined in developing these art forms. Mendelssohn's "Elijah" and the children's opera "Hansel and Gretel" by Humperdinck, may be used for this purpose. The opera "Martha" by Flotow, furnishes excellent material if "Hansel and Gretel" is considered too immature for junior high school use.

Points in Presenting Appreciation

IN ALL PRACTICE of the course monotony would result from a too obvious presentation of the topic to be illustrated and discussed. Variety should be sought by contrasting and studying different forms of music.

Every school should work to obtain a suitable library of records. The work in music appreciation should not be withheld, however, until this desire for records is met. Many teachers will have collections of records which they will gladly offer for use in developing an appreciative understanding of good music.

There follows part III of a combined elective course in history, appreciation and harmony for use with "The Standard History of Music" and "Supplement" by James Francis Cooke, and "The Harmony Book for Beginners" by Preston Ware Oren.

The Course for Grade 9A

Pupils in grade 9A should have sufficient interest and musical understanding to enjoy a brief presentation of the so-

called elements of music. With the background of appreciation of mood and beauty given by the use of the shorter musical forms illustrated and discussed in grade 8B, the pupils should be prepared to analyze simple musical forms.

Outline for Grade 9A

- The elements of music.
- 1. Rhythm
- 2. Melody
- 3. Harmony
- 4. A contrast of the above elements.
- 5. Simple musical forms
 - (a) Unitary
 - (b) Binary
 - (c) Ternary
 - (d) Ronde
 - (e) Themes and variations.
- 6. Musical masterpieces for illustration and memory.
- 7. Current musical events.

Outline for Grade 9B

- 1. National music.
 - (a) Vocal
 - The world's national anthems and hymns
 - (b) Instrumental
 - The national dances
- 2. Folk music of the world.
 - (a) The European countries
 - (b) The American countries
 - (c) Other countries
- 3. National instruments of Scotland, Spain, Hungary, South America and other countries.
- 4. Musical masterpieces for illustration and memory.
- 5. Current musical events.

The Course for Grade 8B

THE WORK in music appreciation

studied so far will afford a sufficient background for the presentation of a brief exposition of some of the works of the great masters in relation to the composition of the short solo and instrumental forms. This will serve to introduce a brief study of one oratorio and one opera. The sequential presentation of the various numbers of the larger works need not be given. A brief analysis of the *opus* or *libretto* will serve to convey a similar understanding of the dramatic purpose of the musical elements.

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Outline for Grade 9B

- 1. Program music
- 2. Pure music
- 3. Mood in music through a contrast of major and minor
- 4. A special study of the voices of artists—solo and vocal ensembles
- 5. A special study of the work of instrumental artists in solo and ensemble, including the symphony orchestra
- 6. Musical masterpieces for illustration and memory.
- 7. Current musical events.

Outline for Grade 8B

A study of the great composers and their representative compositions:

- 1. In vocal music of the shorter forms
- 2. In instrumental music of the shorter forms
- 3. In oratorio ("Elijah")
- 4. In opera ("Hansel and Gretel" or "Martha")
- 5. Musical masterpieces for illustration and memory
- 6. Current musical events

The Course for Grade 9A

Pupils in grade 9A should have sufficient interest and musical understanding to enjoy a brief presentation of the so-

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TIME-KEEPING is a difficulty that all musicians have to overcome, particularly violinists. The pianist's left hand usually marks out a regular rhythm of beats which serve to pin down the right-hand melody; but the violinist has no such assistance. Instead, however, he has an unoccupied right-foot which can give invaluable assistance.

Many people object to time-keeping with the foot. It is, they say, ingenuous and noisy. Actually it need be neither, for the necessary movements should be so slight as to be apparent only to the performer himself.

It is doubtful if there is any profession at orchestra level who has more or less efficient systems of keeping time.

Obviously it is better to use the right foot, for this is freer, whether the fiddler be standing or sitting. Whilst practicing, it is advisable to raise the front part of the foot an inch or two from the floor and to bring it down firmly. The heel acts as a pivot, and the toe is free, and is never lifted from the ground.

Some musicians tap the foot downward on every beat. This has the disadvantages of involving twice as much work as is necessary and of giving no clue to one's whereabouts in a bar.

Beat Directions

The proper movements are as follows: Simple Double time (as 2/4) down on beat one, up on two.

Simple Triple time (as 3/4) down on beat one, down on two, up on three.

Simple Quadruple time (as 4/4) down on beat one, up on two, down on three, up on four.

Compound Double time (as 6/8) down on beat one, down on four, up on seven—or it may be considered as three simple triple measures.

Compound Triple time (as 9/8) down on beat one, down on four, up on seven—or it may be considered as three simple triple measures.

Compound Quadruple time (as 12/8) down on beat one, up on four, down on seven, up on ten—or it may be taken as four simple triple measures.

It will be noticed that the foot falls on the accented beats and is raised on the unaccented. This affords most valuable help in keeping one's place.

The movement of the foot should first be practiced with very simple, familiar music. When some proficiency is gained the movement may be reduced until the foot moves so slightly as not to raise the shoe from the floor at all.

Troublesome Time

Supposing a young violinist finds the time of a piece of music very troublesome and resolves to take particular attention to that one matter. He picks up his instrument and sits down with a piece. Instantly many things claim his attention—the position of his violin, intonation, quality of tone, position of bow, hold, grip, the position of notes on the finger-board, and so on. So many things get some share of his attention that the matter of time, can only be a secondary consideration.

What is clearly desired is some method of study by which absolute concentration can be gained for this one point of time-values. Fortunately there is such a method—though comparatively few teachers seem aware of it. No instrument is necessary, and pitch of notes counts for nothing; but one needs to go into considerable detail in the practice of time-keeping. One can sit in an easy chair, to practice it, with a book of music open on the knees. The right hand should lie on the music-page, with the fingers held in readiness for tapping—just as if they were to play notes on the piano.

It is best to count aloud. For every note, a finger taps down on the book

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Time-Keeping Tips

By Sid G. Hedges

—preferably just under that particular note; and the finger remains down for precisely the duration of the note. Accents should be marked by additional force in the taps of the time-tips. For groups of three notes it will be easier to use several fingers than one only—just as in real piano forte playing.

The Thoughtless Composer

PAKAROV's compositions, which were so markedly caricatured during the great violinist's lifetime, were not affected by Paganini for the sake of appearance. In my opinion they were caused principally by an unsatisfactory chin rest. Absurd as this statement may seem, I feel that I am justified in making it. What, then, is the function of the chin rest, and when did it come into general use? Its function is to hold the violin firmly when playing the best instruments of the Cremona school were finished long before chin rests were thought of, or necessary. When violin music was written in the first position, the chin rest could be very well dispensed with. But as soon as violinists began to move into the higher positions on the modern long finger-board, they felt it more and more difficult to hold the violin in place when they drew their hands back from the higher positions to the lower.

The German violinist and composer, Ludwig Spohr, is generally credited with the invention of the chin rest. His invention consisted of a strip of wood along the edge of the violin by means of which the performer could conveniently hold the instrument from slipping away from his hands, drawing the hand back from the lower positions. As Paganini was born some three months before Spohr, in the year 1784, it is not rash to suppose that Paganini did all his work as a student without any kind of chin rest. He acquired the habits of a concert violinist as a boy while attempting to do the extra work of keeping a chin rest to his violin. Most good violinists today have known how exceedingly awkward the violin feels without a chin rest.

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So to violin students let me complain of his inability to keep time. If he practices the finger-tapping persistently, and learns to beat time properly with the right foot, such elementary difficulties will rapidly disappear.

Cleaning the Violin

MANY INQUIRIES reach the Violinists' Etude as to the best way to clean the violin. To use a Hibernicism, "the best way to clean it is not to get it dirty." There is really no necessity for getting a violin grimy. If, after use, it is wiped off lightly with a clean piece of soft cloth which fits over the bow in playing, the varnish will retain its pristine beauty for centuries.

Human nature is indolent, however, and a large proportion of violin players will not go even to the slight trouble of preserving the beauty and usefulness of the varnish on their violins. Besides this, we are told that the violin is a "country-fiddler" type, who are possessed with the notion that it is an advantage to let the powdered resin lie on their violins until it becomes thickly caked all round the bridge and, to some extent, over the belly of the violin. Why then should I imagine that a thick cake of resin will not only shorten the life of the violin, but also shorten its useful life?

THE VIOLIN, English authority on the violin, gives in his excellent work, "The Violin and How to Master It," the following directions for cleaning the violin: "Fine raw linseed oil, 7 parts; oil of peptine, 1 part; water, 4 parts." Any druggist can prepare this, or the violinist himself. When using, shake the bottle well, pour some of the mixture on a cloth and rub rapidly over the violin; then wipe off every particle and rub with another soft cloth.

Rosin and Dirt

HONEYMAN, English authority on the violin, gives in his excellent work, "The Violin and How to Master It," the following directions for cleaning the violin: "Fine raw linseed oil, 7 parts; oil of peptine, 1 part; water, 4 parts." Any druggist can prepare this, or the violinist himself. When using, shake the bottle well, pour some of the mixture on a cloth and rub rapidly over the violin; then wipe off every particle and rub with another soft cloth.

It does sometimes happen that the resin, and dirt, after a long period of use, have become so caked on the violin that ordinary preparations will not remove them. In such cases raw linseed oil, to which a small amount of powdered pumice stone has been added, will often prove efficacious. In using the latter, care must

be taken not to rub too vigorously, as there is danger of injuring the varnish.

Occasionally a violin which was used before the varnish had become perfectly dry (or a long time) presents a surface which is really a part of it. There is nothing to do but to sandpaper the old varnish off and re-varnish the violin. A violin should never be used until the varnish is dry and hard, for sticky varnish catches rosin and dirt as flypaper catches flies.

A violin should be re-varnished, especially in the case of a valuable old specimen, only when the varnish is in extremely bad condition. Old Cremona violins are much more valuable if the original varnish is intact and in good condition.

Importance of the Chin Rest

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THE ETUDE

A Block of Wood

I know a violin student in Paris, an American girl, who could not practice more than half an hour without a camp in her shoulder and arm. She was very tall and had a long neck. I fitted a narrow block of wood between her violin and the chin rest, extending to chin rest. To the amazement and delight of the young lady with the long neck, her aches and pains disappeared. She had been able to play a strain now, and her trills and rapid passages are lighter, more rapid, more musical, simply because the contraction has been removed from her muscles.

More recently still, a violinist who had a plaster cast of his face made in order to get a chin rest to fit his jaw. He did well in selecting a rest that was comfortable under his face. But if the chin rest did not fit properly, it caused a severe collar bone and arm bone. He was forced to have an ache in his shoulder with arm contractions which would get worse and worse in proportion to the ache in the shoulder. There is where the secret of technical facility lies.

This matter of chin rests is especially important to women for they play in public with bare shoulders and consequently must rely entirely on chin rests and cushion to fill up the space. Let a male violinist attempt to play his instrument in his shirt sleeves, and without the lapel of his coat to act as a pad. He will immediately feel how difficult it is to hold the violin.

The female shoulder differs slightly from the male, in that a woman's muscles are a little softer and less conscious of a slight contraction, perhaps. But I am convinced that the female students of the violin should give the greatest care to the selection of a chin rest and a cushion that will compensate for the lack of the lapel of the coat the male violinist wears.

In nearly every case it is the woman violinist who has complained of the shoulder pain. CLARENCE LUCAS, in the *New York Musical Courier*.

Before Calling the 'Cello Doctor

By Caroline V. Wood

DOES your 'cello rattle atrociously at times? Perhaps you have some buttons on the tail of your cello against which the 'cello rests when you play. Or the front or back of your instrument may have become englued at some spot. Again, the small strip of wood over which the strings pass at the top of the finger-board may have become englued.

Does the tone of your instrument seem

somewhat muffled? The sounding post may have fallen down or slipped out of place. Perhaps the binding or wrapping of your strings has loosened in several places and the string is already ready to break.

A modern violinist has many varieties of chin rests at his disposal. They are of all shapes and sizes. Yet the one in question is the most important, the one that rest is not sufficiently considered by the student.

A violin selects the shoes that fit his feet, but he does not always select the chin rest that fits his neck. It matters not how comfortable the chin rest feels to the cheek or jaw. It's enormously important function is to fill the space between the collar bone and the chin so that the violinist is not obliged to raise the left shoulder to bring it forward. If the violinist cannot let his left arm hang absolutely relaxed while he holds his violin in position without the support of the right hand, he must give serious attention to his chin rest.

I believe that more violinists fail to achieve a facile technic because of contracted muscles in the shoulder than from any other cause. I have seen violinists suffer so much pain in the shoulder that they were actually compelled to stop playing for many minutes.

A Specialist

If this matter were purely a theory of mine it would hardly be worth more than a passing thought, as I am not a violinist in any sense of the word. But during my long experience as a conductor and a music critic I have often heard violinists complain of the pains in their shoulders. I am therefore, given considerable thought to this subject and on several occasions have brought immediate relief to the sufferers.

I know a very eminent violinist who had a plaster cast of his face made in order to get a chin rest to fit his jaw. He did well in selecting a rest that was comfortable under his face. But if the chin rest did not fit properly, it caused a severe collar bone and arm bone. He was forced to have an ache in his shoulder with arm contractions which would get worse and worse in proportion to the ache in the shoulder. There is where the secret of technical facility lies.

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SUNDAY MORNING, April 3rd

ORGAN PRELUDE.....Lacey

ANTHEM.....(a) Festival Te Deum.....Schaffter

(b) Praise the Lord.....Roland Smart

OFFERTORY.....Savior, Divine, I Hear Thy Gentle Calling (S. solo).....Baines

ORGAN POSTLUDE.....Pean Triomphale.....Lacey

SUNDAY EVENING, April 3rd

ORGAN PRELUDE.....Schuler

ANTHEM.....(a) We Leadeth Me.....Rohrer

(b) I Could Not Do Without.....Rutener

OFFERTORY.....External Light (B. solo).....Buzet-Pecchia

ORGAN POSTLUDE.....Vesper Recessional.....Schuler

SUNDAY MORNING, April 10th

ORGAN PRELUDE.....Stults

ANTHEM.....(a) O Come and Mourn with Me Awfully.....Barnes

(b) Love Divine.....Sally

OFFERTORY.....God is Love (Duet for S. and A.).....E. F. Marks

ORGAN POSTLUDE.....Church Festival March.....Stults

SUNDAY EVENING, April 10th

ORGAN PRELUDE.....Rockwell

ANTHEM.....(a) There is a Green Hill, J. C. Marks

(b) Ye that Stand in the House of the Lord.....Spinney

OFFERTORY.....Ring Wide the Gates (T. solo).....Shelley

ORGAN POSTLUDE.....Marcia Pomposa.....Rockwell

SUNDAY MORNING, April 17th

ORGAN PRELUDE.....(Easter).....Lacey

ANTHEM.....(a) Festival Te Deum.....Schaffter

(b) Onward Christian Soldiers

(c) Adagio Cantabile.....Brethoven-Whiting

ANTHEM.....(d) Now is Christ Risen.....Mayer

OFFERTORY.....Today the Lord is Risen

ORGAN POSTLUDE.....Kreutz

SUNDAY EVENING, April 17th

ORGAN PRELUDE.....Recollection.....Kroeger

ANTHEM.....(e) The Lord is My Shepherd

(f) Shadows of the Evening.....de Leon

OFFERTORY.....Hours.....Lansing

ORGAN POSTLUDE.....It is for Me, Dear Saviour (S. solo).....Stults

CANON.....Stults

SUNDAY MORNING, April 24th

ORGAN PRELUDE.....Ecclesiasticus.....Cummings

ANTHEM.....(g) Savoir, Again to Thy Dear Name.....Shelley

(h) Give Thanks unto the Lord.....Baines

OFFERTORY.....Cling to the Cross (A. solo).....Protheroe

ORGAN POSTLUDE.....Grand Chorus in A. Minor.....Cummings

SUNDAY EVENING, April 24th

ORGAN PRELUDE.....Andante.....Beethoven-Erb

ANTHEM.....(i) Jesus Meek and Gentle.....Barnes

(j) Now the Day is Over.....Lansing

OFFERTORY.....The Showers of the Evening

ORGAN POSTLUDE.....Hour (Duet for B. and A.).....Rathbun

ORGAN POSTLUDE.....Triumphant March.....Lrb

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THE ETUDE

Public School Music

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Educational Study Notes

(Continued from page 139)

"Pop!" It is all a bluff, you see; the arquebuses and notes in "Pop!" are really little marks, with an accent. That is why Mr. Weitz is to be commended for the rhythmic variety accomplished in such a simple piece.

Allegro con Brio, by J. E. Roberts.

The sixteenth in the pedal must be made as the sixteenth in the treble. All organists have made as we have noted them—more or less—extremely eighthly; this is surely an execrable practice.

A good sequential passage occurs in measures 11 and 12, in which the organist, with a sustained eighth note, can make a rhythmic effect of sixteenth and forty-eighth notes.

At the outset of this number keep the right hand very legato, to call to mind the soft movement of the organ.

Perhaps the most likable thing in this piece is the rhythmic variety.

Devote an infinite amount of study to this composition. Study the key-changes (after you have mastered the rhythmic effect).

In the Trio, let the right hand be played very legato, to call to mind the soft movement of the organ.

Keep the left hand with a sure, solid hand; his left hand has been trained to play the rhythmic effect.

The right hand should be played with a rhythmic effect, with a sure, solid hand.

The rhythmic section must stand out as a contrast to the rest in tempo and volume of tone.

Where final and initial consonants come together, the right hand should be played with a rhythmic effect, with a sure, solid hand.

Accents in the F minor section different in mood and tempo from the rest of the song.

Here Come the Scouts, by Louis Weitz.

In measures eleven and twelve, accent as in measures thirty-nine and forty (and similar measures) are to be played with a rhythmic effect, with a sure, solid hand.

Recess the refrain "friend" and sound the right hand with a rhythmic effect.

Accents in the F minor section different in mood and tempo from the rest of the song.

Effects, think, think, think, and will, will, will.

One does not become a singer by wishing to become one or dreaming of the loveliness of tone. Taking lessons is not studying singing, though many act as though it were. The teacher is neither slave nor miracle-worker. The student who, under skillful guidance, teaches himself to sing without thinking clearly of the pitch of the note, the quality of the tone, and just what you are to do in order to realize your concept of pitch and quality. Remember the Will must be exercised with determination to succeed. Criticize each repetition.

If you do not get just your concept, never repeat the effort to realize it in just the same way. Like causes produce like

Conversations About the Practice Period

(Continued from page 141)

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Beethoven's Delicacy

By Delphine C. Delu

"I do not recognize any other sign of superiority in a man except his goodness." In these words Beethoven expressed his sentiments. Could they have been said by a harsh man?

Beethoven's bluntness is a sequence of noble thoughts and delicate actions. Yet people continue to believe the stories—legends one might call them—about him. He was the Beethoven who hated playing before any member of society! When he had finished, he left silently without speaking.

Could anyone but an understanding person, one having a deep sense of sympathy, have acted in this manner?

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Mark L. Durand

The Presser Personnel Co. adheres to the policy of returning to its patrons and guests so that reasonable prices and expenses are paid. The Presser Personnel, and quite a responsibility, has been given to the Presser Personnel with the task of securing the supplies and equipment necessary for the work of the Presser Personnel. The services rendered by the Theodore Presser Personnel.

This individual is Mr. Mark L. Durand, who has been with the Presser Personnel for a number of years. He was a boy when he was a bookkeeper, later becoming a manager, and finally became a departmental manager. About 1920 he became the extent to which our establishment grew, required more of a centralization of our business. Mr. Durand's work was directed toward Mr. Durand, and retaining him. Mr. Durand has remained with us ever since buying details.

The Purchasing Department gradually was developed and fully organized by Mr. Durand. The management of the Wholesale Credit management and now his entire time is devoted to this work. He has shown that one really can realize full success in this field, and is a great Agent for so large an establishment as ours. Whether it be a pin, a cigar, or a few tons of wrapping materials, he can supply them. His services require it is our Purchasing Agent who must see that the department has the needed working materials.

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In March the Musical Season is at its very height—therefore our March Issue will find THE ETUDE rich in stimulating, instructive material. Among many splendid articles are:

“How to Play Bach Inventions”

BY GEORGE F. BOYLE

Distinguished Australian Piano Virtuoso, Composer and Teacher

“The Romance of Debussy”

BY CAMIL VAN HULSE

“Making Children Like Music”

BY MATHILDE BILBO

Noted Expert in Children's Music

“THE ETUDE never disappoints,” writes one friend; “There is always a good slice of real meat in the sandwich.”

MUSIC STUDY EXALTS LIFE

Advertisement

World of Music

(Continued from page 91)

The British National Opera Company
Lives up to its name, and probably rates as a tour without incident in at least one opera by a British composer. The *Prize of Three Thousand Pounds* is given for the best chamber music composition by an Italian composer of either Italy or America. The *Prize of Two Thousand Pounds* is given for an orchestra of eight to fifteen instruments, created and created, lying in wait for the composer to devote himself to the work of this form of art. In some ways the most appealing of all the musical forms.

Jan Kiepura, a Polish tenor, with “one of the voices of the day,” has been discovered at the Municipal Opera of Berlin.

A Grand Orchestra Contest is to be held during a Home and Farm Week to be celebrated at Ames, Iowa. To be eligible, the contestants must be between the ages of 14 and 21, must live on farms, and no orchestra in the contest may be made up entirely of city people.

Hans Wessely, eminent violinist and chief teacher of his instrument at the Royal Academy of Music, Berlin, died in 1918, when his institution had been since 1889, died during a home vacation on September 21st, Vienna on March 1, 1918, and educated at the Vienna Conservatorium. *Concerts on April 7, 1888*; remained permanent member of the Vienna Conservatorium, founded what was at the time the only string quartet of the first class resident in that country.

Birth of the Presser Home
After the success of the Presser Home's entertainment of the residents of the Presser Home for Retired Music Teachers were recently opened. The Presser Home is a school of music, under the direction of Albin Hennel.

A “National Capitol Official Song” Contest is to be held under the auspices of the National Federation of Music Clubs, on April 1, 1927, in Washington, D. C. It is open to all American writers and composers.

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On the evening of November 12, Dr. William H. Moore gave another of his very interesting lectures on the history of the piano. The subject was the piano in the Orient and in the West. Attention was directed to the piano in the Orient, the life and death of the instrument, and to the Esquimau and Eskimos, with a few words on the piano in the West.

On November 12, Dr. William H. Moore, Philadelphia Music Club gave an evening entertainment in honor of Mrs. Katharine Lee Bates, who has been a member of the Philadelphia Music Club for a number of years. The offer will be given to the members of the club to send compositions or letters for more detailed information should be sent to Mrs. Edgar Stithman, Secretary, Carter, Ohio.

Competitions
A *Prize of Three Thousand Pounds* is given for the best chamber music composition by an Italian composer of either Italy or America. The *Prize of Two Thousand Pounds* is given for an orchestra of eight to fifteen instruments, created and created, lying in wait for the composer to devote himself to the work of this form of art. An interesting side-light on the trend of musical taste.

A *Prize of \$1500*, for a new official Opera of Boston, the best original opera, will be offered by the Boston Symphony Orchestra, through the *Independent Journal*, Washington, D. C.

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M. C. E. Tucker

Mr. Tucker has been associated with publishing business for nearly twenty years, although he has been with us for only about two and one-half years. It came with us in the summer of 1925, and he has been a valuable addition to our staff ever since.

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